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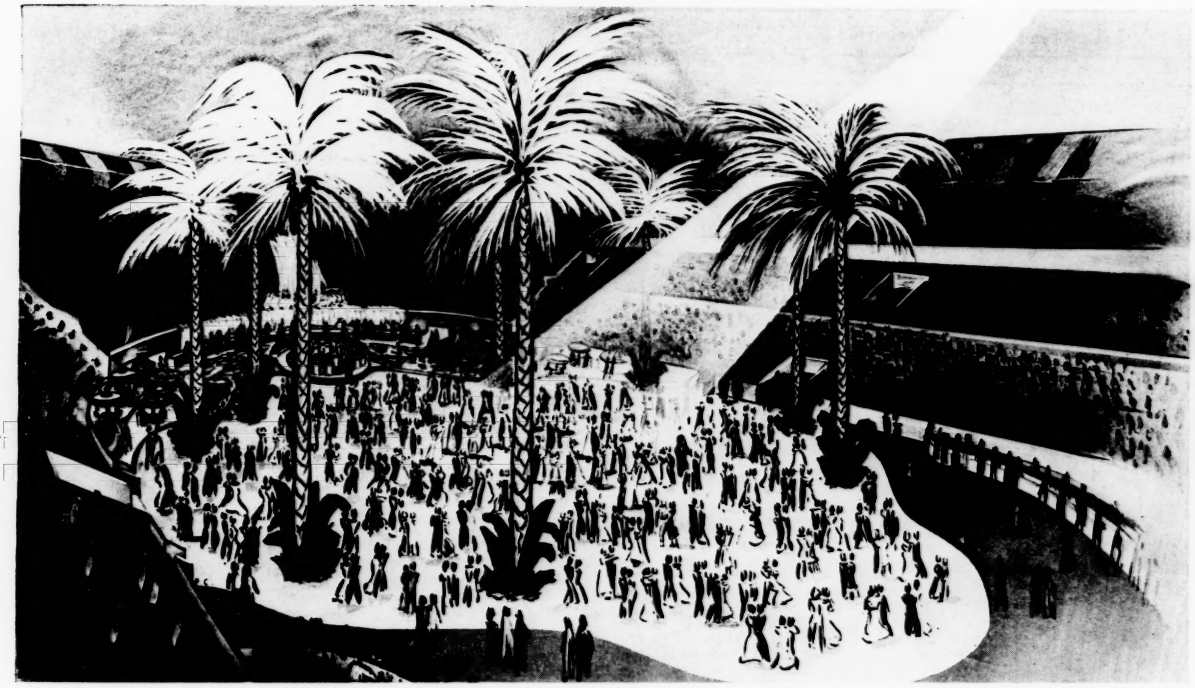

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• **PRO and CON . . .**

Dear Miss Howard:

Miss Helena Jackson, dance director at the Three Arts Studio, and I join in asking what we think is an intelligent question: Why does THE AMERICAN DANCER publish pictures of very small children on their toes?

There is no doubt in our minds that you will agree with us that conscientious dancing teachers cannot permit pupils to put on toe shoes until they have had sufficient preparation in ballet. It is generally admitted that irreparable harm may result to the feet of children who are allowed to go on their toes before they are eight or nine years old even though they may have begun their dance study as young as three or four years.

We might add that these pictures create rather a difficult situation for dancing teach-

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• PRO and CON . . .

ers, who are frequently approached by mothers (magazine in hand) wanting to know why their four year old darlings cannot go on their toes "like the little girls in the pictures." Their attitude is—if THE AMERICAN DANCER stands for it, we must be wrong.

When we see in your splendid magazine photos of tiny tots painfully poised on their toes in almost any position, we cannot believe that this has the Ruth Eleanor Howard official O.K. But the fact remains, the pictures are there for everyone to see. Why? Have you an answer which will clear this question from our perplexed minds.

Sincerely, SADIE H. NISSEN,
Three Arts Studio,
Portland, Maine.

EDITOR'S NOTE: *This is a question which has always caused a great deal of controversy in dance circles. Our own Albertina Vitak has often expressed herself in no uncertain terms against this practice. However, before setting forth our own opinion on this important question (which we will do in the near future in a special article)* THE

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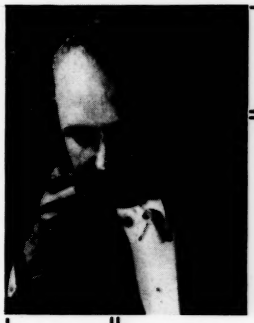

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• PRO and CON . . .

AMERICAN DANCER *would like to hear pros and cons from teachers throughout the country.*

•

London, England.
10th December, 1940.

Dear Miss Howard,

I have long been an enthusiastic reader of the AMERICAN DANCER and I write now to beg a favour of you.

Will you please, as space permits, print as much news as possible of our beloved Russians? It is so long since we had either of the two Companies here and it will certainly be a long time before they are able to visit us again, and we are starved for news of them. As you are probably aware, the dancers themselves are the world's worst correspondents, and although we know they do not forget their friends in London, nevertheless since they do not write, we never know what they are doing.

I read with great interest your article concerning the two Companies in the No-

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• PRO and CON . . .

vember issue. It is a pity that there must always be this rivalry between Massine and de Basil. It was just the same when they were here in London and poor frantic balletomanes, with friends in both Companies, did not know which theatre to visit—Covent Garden or Drury Lane!

Miss Albertina Vitak's notices of the ballet performances always give me food for thought especially when she writes of a ballet which I know well. Thus, you can imagine, I shall look forward eagerly to her impressions of the de Basil Company's ballets which are new to you, but which we have seen.

I wonder if you realise how much we envy you your opportunities of seeing the ballet now. Here in London the small "intimate" ballet Companies are combined at the Arts Theatre Club and are giving splendid performances three times a day, regardless of sirens or bombs, but one sighs for the real Russian ballet. You just can't imagine how much I would give to see "Coq d'Or" again; or to see "Rouge et Noir" which is unknown to me, although we have records of the music which we often play.

There is a warm friendly note about the contributions to the AMERICAN DANCER which has encouraged me to write to you in this

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May 1941.

• **PRO and CON . . .**

way, and so I ask just one more thing—When you see Tania Riabouchinska, David Lichine, Paul Petroff and Tamara Toumanova will you please give to them my warmest love and greetings for 1941. Also, in the Massine Company, Choura Danilova, Frederic Franklin, Alicia Markova and Tommy Armour all know me very well, and I should be most happy if you would convey to them my love and best wishes for 1941. I have written to them all and several others in both Companies, but with so much uncertainty regarding the mails, I take this opportunity of trespassing further on your kindness.

And to you, and all those who make the AMERICAN DANCER so welcome here, I send greetings and good wishes for your continued success in 1941, and many thanks for all the good things in the past. I hope the day will soon be here when it will be my privilege to send you details of new ballets by the Russian Companies.

With every sort of good wish,

Sincerely, MARGARET POWER.

•

Dear Miss Howard:

I've been having an interesting time visiting dancing teachers in the south and seeing some of their work. As a result, I feel much disturbed with the general dancing situation; for even New Orleans with its traditions of music, art, and gaiety, where the dance in its highest form should flourish, tap, acrobatic, and jitterbug hold sway—as in most other parts of the country. The teachers say, "But that is what they all want to learn." Of course my feeling, and I think you will agree with me, is that students will demand whatever is offered most attractively and is most popular. The real need, and we put this on the doorstep of the teacher, is to educate parents and students regarding

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• PRO and CON . . .

the practical and artistic merits of ballet, not only for ballet itself, but as a foundation for all other types of dancing. And still further to make them know that ballet technique is not only for dancers, but, for everyone—men and women in all professions and in all stations and walks of life. For ballet foundation offers the most perfect and complete form of exercise. It strengthens all our muscles and develops coordination, the outward results of which are poise, rhythm and ease of motion, limberness, and most important, improved health. It teaches us how to relax. It keeps our figures youthful and our walk alert. It includes exercises that are suited to all types, ages, and needs of people, gentle, stimulating exercises as well as the more vigorous, acrobatic type.

When I mention *modern ballet* some of the teachers think I am referring to the strict modern dance, the kind that is done without benefit of ballet. Instead, all my work is based on ballet foundations. I have felt that the strict ballet technique limits the student's ability for natural expression in the pantomime and that it should be combined with the body motion for the true interpretation. For this reason, I have also worked on exercises of the body, and combining these have called it "modern ballet." It might be defined as a combination of the flowing movement of the body and perfect ballet technique. Although there has been some criticism for taking these liberties with the ballet, it is exactly what is being done today by the important ballet companies.

Maybe you will think me a little biased, but I do sincerely feel that the importance of a good ballet foundation in all types of dancing cannot be over-emphasized. The best tap dancers today have had this foundation; and those who have not had it, are now taking it up for they find it essential to advancement and improvement. The same is true for the so-called "modern dance." A group I knew when I was in my last Broadway show a couple of years ago, swore

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• PRO and CON . . .

they would not study ballet, but those of them who still are dancing have since taken up its study.

Another absurdity in this dancing situation is the feeling in some of the small towns and even of the larger cities, that boys and men who dance are "sissies." This idea would be rapidly dispelled if men and boys were to take up ballet work, for they too would find it to be the most satisfactory and complete exercise; that it has all the thrill and satisfaction of a good follow-through in golf or a tennis ball properly served and returned. Of course a lot depends on a teacher, and in general I think men should have men teachers. Boys and men would find that through these exercises they would develop control and purposefulness in their motions. All I have said above about the value of ballet exercises is equally applicable to men and women. If only the boys could once sense the hard physical work required in ballet, and the personal satisfaction and pleasure in its work well done, they would know that "dancing need not be sissy."

PAUL MATHIS.

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Summing Up

by

RUTH ELEANOR HOWARD

An ancient strategy is to frighten people with a common enemy. Once they are banded together in fear they can be led anywhere by a strong will. That this is still a workable principal is all too evident in the daily account of world developments. It is increasingly apparent that the mere fear of privation is not in any measure as potent a weapon for welding humanity together as the enemy, either mythical or actual who seems to threaten their way of living.

■

This, then, it seems to me is what the dance world needs. Someone should conjure up an ogre to flaunt at teachers in order to make them herd together in an energy of self-preservation and work to save their profession from the aggressor.

■

Time after time we have threatened them with slow starvation—with stagnation, but unmoved, they wait for some greater impulse to make them use their intelligence and strength to establish the dance profession in the public mind as the important factor of public service that it is.

That such an ogre would have the desired effect is evident by the response which greeted the assumption that the NIRA would encroach upon the teaching profession. That year, convention attendance was at a high and teachers every where were "all out" for the common good. But when the danger was passed they relaxed into an apathy which is tantamount to satisfaction with a hand-to-mouth existence.

■

The pity of it is that right now the dance profession stands on the threshold of its greatest opportunity in more than a decade. With pay envelopes again bursting, thousands of children are eager and ready to be enrolled in dance schools—provided the local teacher shows the slightest disposition to lead them in. Why doesn't the organized profession turn out en masse this summer at the conventions and make plans to open the doors and bring these students in? The studio must take the initiative, you know . . . and once that is done, the public will respond.

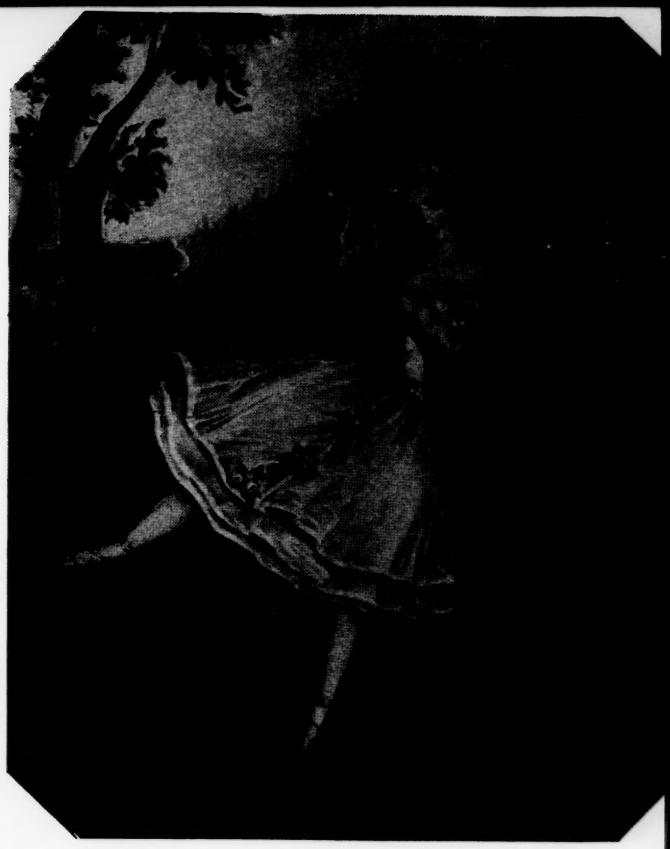
■

"Thank you for scolding us" a recent letter from a reader said. "We need it." . . . Frequent scolding very quickly becomes nagging—and no one ever said, "we need *that*" so, fully aware of the risk, I again take up the refrain "let's get together and do something about it"—but it is you who have to take the first step in "getting together."

GISELLE HAS A BIRTHDAY

by **BAIRD HASTINGS**

MR. HASTINGS *is now completing a History of Theatrical Dancing in the form of a chronology which will soon be published.*



GISELLE was first produced at the Paris opera on June 28, 1841, the day that its ballerina Carlotta Grisi was twenty-two years old. *The* masterpiece of Romantic ballet, which was created in the remarkably short period of a week, has lived longer than any other ballet in the repertoire today though it is not easy to perform because the poetry of mime and motion must be preserved to catch its mood, and at the same time it needs to move fast enough to be convincing for modern audiences. It must be that *Giselle* has elements of true greatness as well as technical difficulties which challenge the dancer.

The program of the first performance at the *Théatre de l'Academic Royale de Musique* discloses that it is a fantastic ballet in two acts by Théophile Gautier, Chevalier St. Georges, and Jean Coralli; scenery by the famous designer, Ciceri; music by Adolphe Adam; choreography by Coralli. The cast included Carlotta Grisi, Lucien Petipa (great dancer and choreographer), as Duke Albrecht, Eugene Coralli as the jealous admirer of Giselle who unmasks Albrecht and drives Giselle insane, and Adele Dumilâtre as Queen of the Wilis. A more distinguished group of collaborators could scarcely be imagined. Coralli worked out the groupings and the general plan, and Jules Perrot, the choreographer of many successes, arranged the *pas* for his wife, Carlotta. This was necessary in order to complete the work for the spring of 1841, and also it was not contrary to practice to divide the choreography among several men. In the reviews of the journals there was no hint of lack of unity as a result.

The story of the creation of this ballet is at once a proof that inspiration is necessary for the success of a ballet but that any set rule for the composition of it is impossible to define. It happened that Leon Pillet, the director of the opera, was looking for a vehicle in which Grisi could star. At first scheduled for *La Jolie Fille de Gand,* a ballet planned for Pauline Leroux who had fallen ill, Grisi had not approved of this ballet because there was too much mime and too little dancing. She wanted something which would show Paris her skill as a dancing actress, a treat which most of Europe was already applauding. She found what she was looking for; she *was* Giselle. Alone she created an aura of tradition of acting while dancing which was copied down to Pavlova. Grisi's performance abounded with vivacity and lyrical provocativeness in the first act and with an ethereal quality in the second which seemed to make her float through the air. "Grisi danced with perfection, lightness, freedom, and pure and delicate abandon, without a single conventional gesture or false movement"—so says Gautier. The psychological struggle of the young girl in the first act was admirably contrasted with the tragedy of the Wili in the second; it required no imagination to see a Wili, for throughout the act she was either in the air or *sur les pointes.* People who saw her in this role spoke of her as unequalled, in an age which included the sylphe Taglioni, and the wonderful character dancer, Elssler.

Credit for the great success and long life of this ballet is divided between the excellent first presentation and Gautier's inspired reworking of the timelessly tragic theme. Gautier tells us that he got the idea of making this ballet from reading Heinrich Heine's tale of the Wilis—maidens who died before their wedding day and exercised their unfulfilled longing for joy by dancing in a forest at night, and anyone who dared to join their dance was doomed. The critic and author of *Mlle. de Maupin* was confronted with the problem of creating a story which would secure the death of the girl in the first act so that she could become a Wili in the second. At first he planned to mime a poem of Victor Hugo, but not entirely satisfied with it he sought out the librettist St-Georges, and together they wrote an original story which probably is better because it changes the atmosphere so completely. This original plot, telling of the love of a peasant girl for a prince in disguise and of her passion for dancing which results in her death when she finds her lover is already betrothed to another, is a perfectly human theme. There is marked change in the second act which occurs in the midst of a moist, almost supernatural, forest where her lover comes to mourn her and is only saved from the fatal dance by the dawn. The air is scented with an unreal and delicate melancholy. Gautier and St-Georges then consulted with Adam, Coralli, and Ciceri and within a week the ballet was accepted and rehearsals begun.

Adam was very enthusiastic about the production, only regretting Ciceri's first act setting and Habeneck's conducting, withal he said the music had gone exceedingly well; Adam praised Coralli particularly. Though liking the waltz and finale of the first act, he admitted the mediocrity

(*Continued on page* 31)

YOU MUST

Photos courtesy of P.M.

ALMOST any night you can walk along Broadway near 50th Street and study the wreckage of old taxicabs and cars, which have crashed headlong and piled up in front of Monte Proser's Beachcomber, trying to get the avid fans of Amaya to their altar front, the Beachcomber stage. There is also a project afoot to have the club surrounded by first aid stations so that the people trampling each other to a pulp coming in and out of those storied doors, can be revived before the loss of life and limb take on gargantuan proportions.

You must see Amaya! says the press in bold and disturbing command, and the compulsion in these words is felt by all who read them, and they obey and do see Amaya. American cabarets since Christopher Columbus came over, have certainly not been ignorant of the bespangled, betoiletwatered, big-grinned exuberance of the native variety of Spanish dancer. This breed has clanked its bones and castanets, and swished its billions of flounces until you are well-near lying down from nausea. It is a hybrid art, born of the knowledge that Spain's loveliness of music and color can be made palatable to the three-quarter pixied patron of barroom and saloon, if adapted to their barroom and saloon tastes. This is not what they find in Amaya at the Beachcomber. This is an ageless and primitive ritual of song and dance and frenzied drama which has survived its transplantation from the caves of Albaicin, that is almost like a miracle to those who know it in its home, the Spain of the sombre Calé.

Not within the memory of this writer has flamenco dancing in this communal form flourished outside Andalucia, the womb which nourished it and brought it forth. Flamenco is a term which no dictionary can cope with. Some authorities explain it as purely a state of mind; a mood; an inheritance of consuming inner pride and arrogance which is the stamp of the gypsy in Spain. Historically, its connotation is demeaning, contemptuous. In the 17th century, Spanish soldiers returning from the Flemish wars were spitted by their countrymen on the acid word, "Flamenco," meaning a low roistering braggart, a bawdy and insolent fellow. This term caught on and spread to include the then humble and little-known gypsy. It finally assumed a meaning quite apart from its beginnings as a word of opprobrium. It assumed the proportions of color and sound and custom; the gypsy music and songs, speech and manners were enfolded by the all-inclusive word "Flamenco." Today it describes a mode of art and life as practiced in the caves, the market places, the fertile valleys and hills of Moorish Spain.

Twenty years ago the red walls of the Alhambra looked down, as they have for eight hundred years, on the caves of Albaicin across the valley of the Darro. Out of these caves, out of the unique tribal community which lived and

SEE AMAYA

By **HELEN DZHERMOLINSKA**

still lives there, came the infant Amaya, out of the bosom of her sombre-faced race. Their chief industry, as far as anyone has ever been able to establish is the production of dancers who attract the tourist and his desirable shekels. The father of Amaya was such a one, a hard-headed, sharp-witted gypsy with the acumen and intelligence to perceive in his little Carmen a fathomless gold-mine, a little horn of plenty. In imitation of her elders she pounded her baby feet on the red earth of Granada's highways and by-ways. She strutted and swelled and snapped to the gaping wonder of all Granada.

By the time she was four, she was no longer gaped at by purely local admirers. Her father had interested a local manager in placing her on a bill with a noted chanteuse in a local theatre. After her first appearance at the theatre, there was no further question as to who was the star there. The chanteuse may as well have appeared behind a sound-proofed firescreen. Granada in the year 1924 had eyes for nothing but this four-year-old gypsy. She didn't stay there long. Papa, sensing the amazing flood of good fortune that was to sweep over them, gathered together his assorted kin-folk, their pots and pans and motley array of guitars, and hit the road. This road has led them, father and daughter, mother, sisters, brothers, uncles and aunts, 1st, 2nd, and unto the 42nd cousinship from a cave on the banks of the Darro through the greatest capitals of Europe and America, twice across the sea, to New York and the fame which has spread its wide wings over their many heads.

For ten years and more, the music halls, cantinas and finally the concert halls of France and Spain knew and cheered them. Finally, with the utmost trepidation and a great crossing of bosoms and muttered prayers, they made for Madrid, the Mecca and Medina of the Spanish dancer. Madrid has had, since the year one, a pretty constant diet of dancing with all its beauties and all its horrors, and so can slip off its galluses and be fairly comfortable about a new debut. But, at the first sight of Amaya, Madrid jumped up and hit the ceiling. Carmen says of this debut: "Life was sweet to me to find that Madrid loved me. Now I knew I was not only a roving gypsy entertainer, but a star recognized by, to me, the greatest dancing city of the world." They tell of wine being named for her, of bulls killed in her honor, of showers of flowers, of homage from great and small. The $80,000 Amaya collection of jewels sprung from this debut period. When they left Madrid to resume their tour of Europe, it was to carry the triumphant banner of the gypsy as no one has ever carried it.

They were in Lisbon in 1936 when the (so-called) civil war in Spain broke. Rather than go back to a Spain torn by strife and see its manifold misery, they decided to accept a once rejected offer to appear in Buenos Aires. But not Uncle Sebastian. He wouldn't go. Tears, threats, pleas and bribes fell on him like water on stone. The green and malignant sea dismayed him. Water was all right to drink, and even to wash in, but to sail over? It looked too collapsible. He balked. It was the first sign of dissolution in the family. Uncle Sebastian lost. They had to overpower him, however, to get him aboard, and trussed up like a turkey, he was raised aboard by the winches and deposited there to spend the long journey cursing them all through his teeth. He survived to ogle the girls of two continents.

Buenos Aires fell in a heap at Carmen Amaya's feet. It took the local police and fire departments to keep the citizenry from engulfing her with their over-taxing adulation. With the childlike candor of the Latin, they followed her down the street in an ecstasy, their jaws hanging to their navels from joy at seeing her.

At eighteen, Carmen stood a proud four feet, ten inches, wearing her meagre ninety pounds with the grace and audacity of the panther. She stood there in Buenos Aires regarding the Teatro Amaya named in her honor, behind her fourteen years of a devious pilgrimage toward what none could know or foretell. She bought the theatre for her father in one great burst of generosity, thus throwing over him the mantle of the complete entrepreneur who now had a theatre as well as a company to manage.

It was last year in Mexico City that Sol Hurok first saw her. It only took one glance to convince him that what this country and S. Hurok needed was Amaya. A Spanish dancer is one of the hardest things in the world to sell to an American audience, so what possessed him to think she had dollars in her, nobody could imagine. They do say he gets these prophetic flashes from the Delphic oracle, and nobody can guess to what dark gods he sacrifices for their blessings on his new ventures. He offered her a contract for herself and was surprised out of ten years of his life when Carmen nearly fell over backward refusing him, Hurok. She would go nowhere without her family so she and they went back to Buenos Aires and he went back to Radio City with a permanently surprised look on his face.

From South America came word that Toscanini had seen

(*Continued on page* 30)

Symbolical figures in the ballet Golden Fleece

FLIGHTS BEYOND THE HORIZON

with HANYA HOLM

By **HENRIETTE BASSOE**

SUMMER does not burst upon us suddenly like an inspiration. Rather, it develops normally from winter into young spring. Then for a few months noticeably miraculous things happen, in nature, which brings us matured beauty, at last, in the full bloom of summer.

Life is strong. All creation is strong and compelling. Nature insists upon taking its course and nothing can stop it. We could not prevent summer from coming if we were to use black magic. No one wants to stop it because it is too wonderful.

Choreographers, composers and artists of original works are all a part of this tremendous creation. And, naturally, they proceed with the same organic development which is the principle of life.

Hanya Holm is certain that her works are the result of organic development. The theme issues first from the depths of her own being. And then it grows into externalization by means of her experience and imagination in the art of the dance.

Her ideas are conceived with a virile character and force as powerful as life itself, which carries the work to a dynamic completion without any dillying or dallying.

She has what has the "spark" which is often attributed to a truly creative artist. Her work is warm with humanness. It is vital, dynamic and well formed because the spark in her demands that it should be so. It demands the use of all the experiences of her lifetime. It demands every ounce of her intelligence. It demands that she keep seeking for more and more experience and knowledge until she is overflowing with the bounties of her art and its related arts.

Everything she has seen, done, felt or heard in her lifetime adds up until finally the impressions of all these years crystallize into a brilliant idea which has all the elements for successful maturity. She cannot rest until this idea reaches the external in full completion of composition, rehearsal and performance.

All of this happens quite normally with Hanya Holm for she is not only an intuitive person with the highest order of sensibilities, but she knows her materials and has acquired a skill of great versatility in the manipulation of these materials.

Looking backward for a brief moment, Hanya Holm had excellent training from the beginning. She was lucky. At an early age she began with music (which has been of inestimable value to her) and went far into musical composition. However, music did not give this lively person enough action. She was directed to Dalcroze which only urged her on to the dance—where she belonged.

With Mary Wigman she became a dancer and teacher. Finally she came to America and modestly took six years to adjust herself to the American environment before she presented any works here.

When Hanya Holm decided that she was ready, she was definitely ready with something big and so progressive that she was recognized immediately as a choreographer of vision and courage.

In 1937, at the Bennington Festival, Hanya Holm produced *Trend* and secured from Arch Lauterer the "first truly collaborative and functional stage setting for the dance to be seen in America." * The theme of *Trend* demanded a stage setting which would give the composition its true three-dimensional form.

After the delightful and enlightening experience of collaborating with Arch Lauterer, Hanya Holm states briefly that the *point of sight* from which an audience sees the Dance must be on the level or above the level of the stage. It certainly must not be under the level—for that distorts the appearance of the space for dance movement.

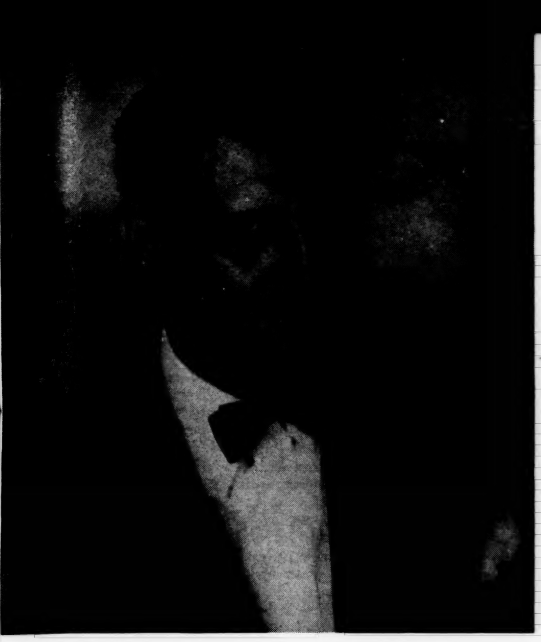
In addition, a *square stage* is the ideal shape for the presentation of dance movement. It is plain and simple and can be altered with stage sets to be whatever shape a theme requires. This unlimited flexibility is impossible with a Gothic stage, for example. Gothic design pulls everything toward itself because of its own definiteness and does not

* Quoted from John Martin's "Introduction to the Dance."

(*Continued on page* 28)

COLLECTING DANCES AS A HOBBY

By **EDGAR JAMES**



FRANKLYN OAKLEY

MANY people have hobbies. Some collect stamps, others collect coins, still others something else. One of the happiest hobby groups is that which gathers at Franklyn Oakley's spacious studios in midtown New York on Wednesday and Saturday evenings to collect dances. This semi-weekly gathering, which has grown steadily in numbers and enthusiasm, is known as the Dance Hobby Club.

"The Dance Hobby Club began in mild fashion," explains Mr. Oakley. "In my ballroom classes last Fall, I added one novelty dance to the regular evening routine of the fundamental dances which I taught. At first it was really to do something different and to get everyone to participate in the dance. Then I found that the students took to these novelty dances and soon began to 'collect' them. One would say to another 'How many dances do you have?'

"Considering the variations of the fundamental dances—there are many waltzes—many dances, like folk songs, with a localized interest in the West and South, the sudden interest in South America and the usual folk dances of other countries, there were wide possibilities.

The South American dances have swept over us like a great wind and have taken a strong hold on the affections of North Americans. A scrutiny of their origin is interesting. In their native places, the son, the rumba, and the maxixe served to bring together varied social elements. Their beginnings were indeed humble. The slaves brought over from the Belgian Congo gave birth to the mournful rhythms of the rumba and the son. Their bodies bent under their burdens, and shifting as one would if bearing a load is really the elementary movement which evolved into the shuffling step of the rumba. As they labored, they sang and this dance form today is a conjunction of song and dance which has a vitality that appeals to people anywhere in the world. The son itself is an elegant version of the rumba; the latter is performed in the islands chiefly by the peasantry or the country folk. The maxixe, which is a Brazilian dance, has not had the vogue in this country that it deserves. It is vaguely reminiscent of the tango, which is its neighbor to the South. The Argentine tango is really unknown here. Its original form is hardly ever danced. It goes vaguely back to Spanish-Moorish dances and it emigrated back to Europe and in Paris, in 1914, had a renaissance. It has lived chiefly because of its appeal to the ear, and the adaptability of its form to the modern ballroom dancer.

"Of course, all of these dances are somewhat exotic and not to be compared with the local North American dances which have come down to us as a rich cultural heritage. Migrating peoples from everywhere in Europe brought their distinctive regional dances with them, and wherever they went in this country they evolved into the highly popular dances which have taken root and are seen wherever dance lovers gather today, in studio or at social function. The mountain dances, also called the square dances, have had an unusual rebirth, and understandably. They surge with movement and excitement and can be danced by people with little or no training in the dance, and they also serve to make communal dancing the most delightful thing for groups outside of the delight that derives from tribal dances by those participating in them. Such early American round dances as the Badger-Gavotte and the Rye Waltz are popular as novelties now. These have attracted great numbers of city folk who do not get much means for expression under the strain of life today, and their outlet has more and more become communal dancing."

If you have ever wondered why Polkas and Mazurkas are so jumpy, Mr. Oakley has the right answers. When these dances first originated, it was the custom for the village to gather on the green with their own musicians and make merry there. Because they could not slide their feet on the grass, they necessarily hopped and jumped, and this movement developed a peculiar grace all its own.

"My people like all this, and from this interest grew the Dance Hobby Club. They met once a week, later twice a week, to dance and to learn more novelty dances. In the Dance Hobby Club they are happy, enjoy a congenial atmosphere, and meet new friends. It is all informal and quite a lot of fun. And, of course, conversationally the wealth of background about these dances provides as much interest to dance hobbyists as the romantic traditions that cling to a Georgian service might hold for the silver collector.

"Each pupil or class I have gives me a real thrill," says Mr. Oakley. "There is a real need and demand for ballroom dancing, now more than ever before. It helps people get away from drab existent lives, and it is an outlet for everyone under tension—which we've all known in the past year."

Mrs. Oscar Hammerstein was Mr. Oakley's first pupil in New York, and he points out that in those days, people learned to dance only for social reasons. There was no thought of dancing as an art and the art of dancing as a hobby.

"Today," says Mr. Oakley, "America is developing dances of its own. Just now it is too soon to tell what will remain of day-to-day fancies, for dancing is more or less an individual matter. But I am looking forward to some more modern combination of the individual and group dancing which America can claim for its own."

DANCE EVENTS REVIEWED

by **ALBERTINA VITAK**

BARTON MUMAW, *Carnegie Chamber Music Hall, April* 16.

Barton Mumaw, as a member of the recently disbanded Shawn company, always dominated their performances. He was recognized as a potential star so that this emergence as a concert soloist was an event of real interest. His good qualities as a dancer are abundant—strength, control, panther-like grace, a splendid physique and appearance and a pleasing and ingratiating stage presence with sincerity of performance, although he would be greatly benefited by some rigid ballet training.

But to get right down to the case in hand, the program material was generally disappointing. Exceptions were a few best dances such as the well balanced designs of the new striking Mongolian Archer (inspired by the sculpture of Malvina Hoffman), the brilliant display of virtuosity in *Bourgée,* the *Banner Bearer,* and the three primitive dances, *Fetish, Dayak Spear Dance,* and *God of Lightning.*

Incidentally, the latter were admirably executed as well as picturesque but all three should not be done in one concert as they are somewhat similar and the impact of any single one is greatly lessened by dancing all three together. This is one of the details of program building in which Mr. Mumaw will, no doubt, soon become more expert. He would also do well to seek at least some of his ideas for new dances in a more mental realm; he now depends too much on superficial movement featuring nudity. Almost every number is composed for a decorative effect and a too personal style.

About half of the numbers were from the Shawn repertoire but even the new ones were plainly woven on the old Shawn looms. In *Where'er You Walk,* Mr. Mumaw sang as he danced (interminably) which was novel, but rather "arty." *War and the Artist* was weighted down with heaving and emoting though performed with earnestness.

Much of Mr. Mumaw's talent is wasted in frilly little steps (typical Denishawn girls' steps), neither suited to the male dancer nor particularly interesting as movement. It is a style of dancing that is definitely dated (almost back to the "fancy dancing" epoch) lacking the brilliance of pure ballet or the expressiveness and originality of "modern." Mr. Mumaw, both as dancer and choreographer follows too closely, as yet, the dance patterns and style of his teacher, Ted Shawn. Freed of this understandable tendency, and his mannerisms (mannerisms are a handicap to the male dancer) and with some one of an entirely different school or approach to act as choreographer for him (until he finds himself), Barton Mumaw could easily be one of America's really outstanding dance artists.

●

DOROTHY BARRET, *Radiant Center, April* 19.

This solo concert by Dorothy Barret was practically a formal debut, and although there were too few dances, their creativeness and the sensitive artistry that they revealed made a favorable impression. Miss Barret dances with a technical style that stems mainly from "modern" plus some ballet. Her range of movement is not great but is highly expressive and skillful. She used the pure classic ballet medium in only one number. *She Stood Upon a Pedestal,* which was a fine idea and should be utilized to the full to express the artificial-mannered woman of periods past.

The program might very well be lengthened by including more dances of the character type to give outlet to the definite talent for the whimsical or humorous side of Miss Barret's work which she revealed in her last number, *Two Personalities of My Aunt: As She Is* and *As She Might Be;* or add more dances of dramatic content, such as *Search for the Dead* which was deeply moving.

Miss Barret has unusual originality of ideas and development. There is a slight tendency toward decorativeness in approach, although this appears to be an unconscious result of an inner grace and sense of beauty that finds natural expression in light, almost bird-like movement, flowing lines and delicate gesture. It is quite possible that the choice of music (for the most part things light in tone like Debussy, Scarlatti, Scriabin, etc.) is partially responsible for this impression of almost too fragile treatment. At the same time I have no doubt at all that Miss Barret could compose works of more bold style and patterns.

Presentation was excellent. The costuming was simple but very effective and Miss Barret with her beautiful big eyes was a charming new dance personality.

●

ERICK HAWKINS, *Y.M.H.A. Dance Theatre, April* 20.

Erick Hawkins certainly made a wise choice when he changed his style from ballet to "modern" as he is far more suited to the expressive dance both as to his appearance and temperament. Proof that he was right in his decision is his amazing development since he first appeared on the local "modern" scene. He already has enlarged his scope to far greater extent than would have been possible in the field of ballet (that is, for his particular type). And this concert further revealed he is somehow especially right for dancing American subjects which he seems to be featuring, as he has no curly-cues or nonsense about his dancing. It is just strong and direct with good lines (he still retains some of the best features of balletic movement) and does have a feeling of virile Americanism. He is going ahead so fast that he is bound in time to acquire more flexibility and, it is to be hoped, a bit more humor and nuance to his work generally.

As a choreographer, he is inventive but, as yet, slightly repetitious and, at times, obscure as to full meaning. *Liberty Tree,* a set of four dances, was very well composed. The first two dances were really stirring and originally conceived. The third and parts of the last could be improved. Costuming was excellent and becoming and the bits of decor added to the effectiveness of the whole.

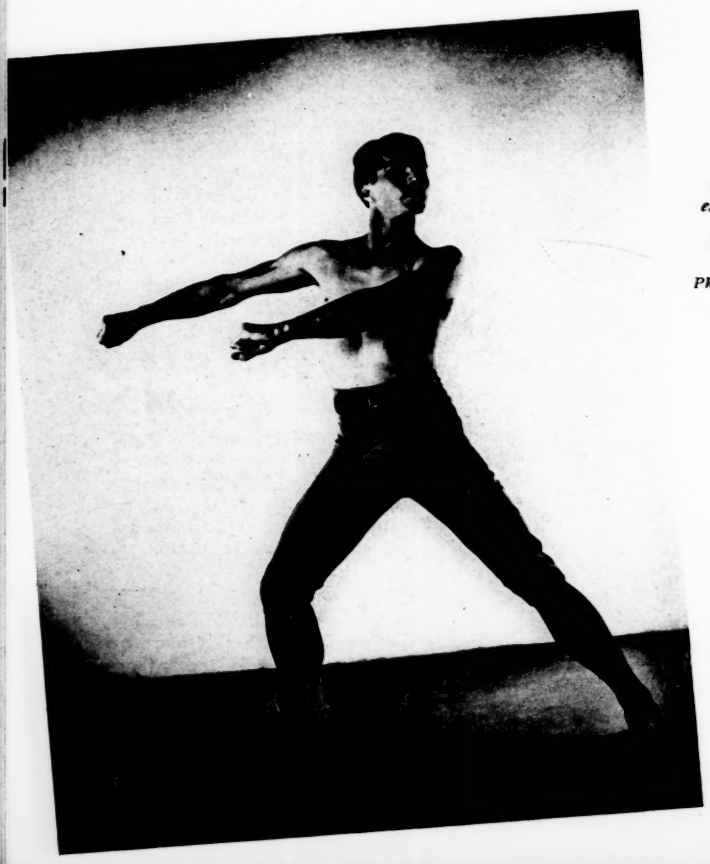
Pilgrim's Progress had a good idea, but developed unevenly and lacked theatre value. It was more than a bit ponderous.

Other works presented were *Trickster Coyote, Primer For Action* and *Yankee Bluebritches.*

●

HANYA HOLM AND DANCE COMPANY, *Mansfield Theatre, March* 19.

If it is assumed that the packed-to-standing room audience that attended this concert came to see Hanya Holm, one of the big leaders in the "modern" dance, and her well trained group in some of their striking numbers (such as the moving and beautifully



ERICK HAWKINS, *exponent of a new excursion into purely American folk dances.*
Photo: Barbara Morgan

composed *Tragic Exodus* or the lighter and very entertaining *Metropolitan Daily*), then one is sure they were not disappointed. If, however, they came expressly to see the new work, *The Golden Fleece,* they were certain to have been disappointed because it was almost entirely static. It was puzzling that Miss Holm, who is especially noted for richness of spatial design in her works, actually presented such a work as dancing, or even theatre. It started off promisingly enough, but, after a few minutes, settled down to the dancers just walking or standing around, like show girls parading costumes. Although this was probably all they could do in the elaborate and extremely effective surrealistic creations, which, however, were certainly not designed for active duty. Miss Holm depended far too much on the costumes, and their very complicated significances that took great concentrated effort to fathom (I'm still trying). And the fact that the work is called an *Alchemist Fantasy,* dealing with one of the most ambitiously high brow subjects yet encountered, or that it is supposed to be the first time the modern dance has presented an entirely surrealist work, does not make it any better. All faces were covered so there was not even the saving grace of the dancers' personalities, or at least living expressions, to redeem it. Yet, I am certain Miss Holm was wholly sincere in her desire to present her public with something novel.

Also, sad to tell, the new *Dance of Introduction* was below Miss Holm's usual high standard. It was all right as to flow of choreographic patterns and verve of execution, but the actual steps were generally disorganized and the music was "corny." There were many balletic figures, but it is no use believing a "modern" trained dancer can just suddenly decide to execute, for example, a tour jeté and have it look like anything except a lot of arms and legs flying around. In other words it is satisfactory as to form but not as to detail.

An innovation for Miss Holm was the presence of three good male dancers who, although they added little to this particular program, will no doubt prove to be a real asset later as they appear to be very promising.

The freshness of execution and the individual style of Miss Holm's girls was, as always, a delight. Louise Kleopper, Harriet Roeder, Marva Spelman, Katherine Bollard, Barbar Hatch, Henrietta Greenhood, Alfred Brooks, Kipp Kierman and Gregory MacDougall comprise this distinctive company.

●

ANNA SOKOLOW AND GROUP, *Mansfield Theatre, March* 3.

Anna Sokolow now spends six months of every year in Mexico producing Ballets under the auspices of the Mexican Government. This was the first local showing of some of the works she has produced there. The program was dedicated to the Mexican composer, Silvestre Revueltas, whose music was used in three of the compositions.

The great interest with which Miss Sokolow's admirers awaited this program cannot be said to have been rewarded, for the works had nothing choreographically, emotionally, or even just as plain theatre, toward which they leaned. Nor were they even definite in style. For instance, *Vision Fantastica* (after Goya—and a very ambitious conception which failed dismally), was almost wholly Spanish style combined with some very elementary ballet, both highly specialized dance forms, neither being exactly the forte of this "modern" group. In fact, all the movement in these new works was quite limited in vocabulary. They almost suggest that Miss Sokolow works with children in Mexico?? Of course, it is possible that the Spanish movement had something of the native feeling when danced by the Mexican girls. It had none on this occasion. Perhaps this Spanish medium is still so new that Miss Sokolow does not yet know how to approach it.

As to the trend and content of the new works, they are a relief from the social problems Miss Sokolow used to dwell upon. But, as a whole, and considering that this was Miss Sokolow's most ambitious program in matters of support (larger group, larger orchestra, executive staff, etc.) it was her least successful. First, because of the failure of the three new Mexican Ballets and also because Miss Sokolow did not dance enough herself. She didn't appear in the final number; and her first appearing in *Opening Dance* was far too modest—if I had never seen Miss Sokolow, I would never have found her in the group. Modesty is all very well, but why bother to give a concert?

Miss Sokolow's new solo *Duelo* had portions that were striking, but it is unevenly composed as yet. Miss Sokolow's work is as before—rhythmic, forceful, yet quite lyric, one of the most distinctive of the younger "moderns." Several of her familiar solos comprised the rest of the programs, though the most lengthy (Songs for Little Children) was also the least interesting as the movement, swaying for the most part, was repetitious and meaningless. I wonder what Miss Sokolow could do under the direction of another choreographer?

There were some good masks in the *Fable of the Wandering Frog,* but the costumes for *Visions,* etc., were amateurish. Costuming, which is now recognized by the "moderns" to be important, is, and always has been, one of Miss Sokolow's weak points.

●

A new and thrilling debut by DOROTHY BARRETT *at the Radiant Center this month gave New York a refreshing slant on the modern dance.*

Photo: Lisa

CHICAGO
by ALEXIS DOLINOFF

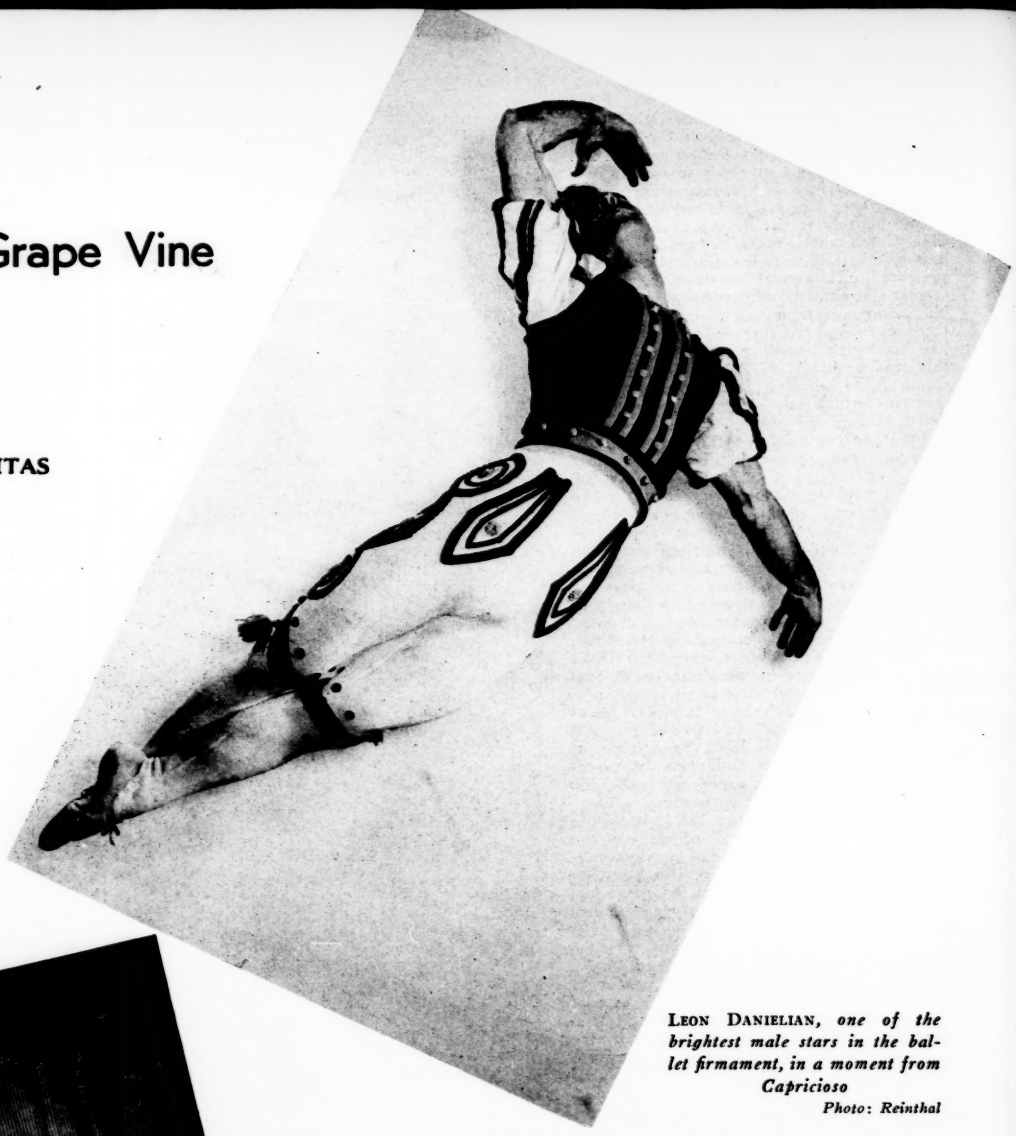
RUTH PAGE, BENTLEY STONE & BALLET, *Goodman Theatre, March* 30.

Mosaic, music by Mozart, choreography by Bentley Stone, was a well devised classical ballet, a little on the dry side, but apparently intended to be so. Guest soloist Albia Kavan together with soloist Betsey Ross were the principals. Miss Kavan has

(*Continued on page* 26)

Via the Grape Vine

by **VERITAS**



LEON DANIELIAN, *one of the brightest male stars in the ballet firmament, in a moment from Capricioso*
Photo: Reinthal

MIRIAM WINSLOW *and* FOSTER FITZ-SIMMONS *still on tour in South America*

Anton Dolin has leased Ted Shawn's farm, "Jacob's Pillow," and together with Alicia Markova will teach and give summer recitals. Other artists who will appear in these recitals are Ruth St. Denis, Paul Draper, Frederic Franklin, Doris Humphrey, Martha Graham, Agnes de Mille, Barton Mumaw, Lisa Parnova, Ted Shawn, Charles Weidman, Paul Haakon, Lucia Chase, Annabelle Lyon, Nora Kaye, Hugh Laing, Nina Strogonova, and Anthony Tudor. Dolin, Tudor and Shawn will teach, and the countryside for miles around will be covered by earnest figures making tracks for the Ballet Camp. They'll probably come by horse, covered-wagon, tank, tractor and pogo stick. The ballet capitol of the western world will be, for the summer at least, that one concentrated spot in Massachusetts, and New York will take on the appearance of a desert. . . . Anthony Tudor will not go up to "Jacob's Pillow" until July, somewhat later than the others, because of previous commitments to lecture in the East. . . . The Ballet Russe Dance Committee, headed by Roland Guerard, and AGMA have met behind the cathedral at dawn with no satisfaction to either. A return engagement bout is scheduled for the early part of May with one and all pulling out handfuls of hair. All hair found lying on the floor after their meeting will be swept up and sent to

Bundles for Britain to be made into mattresses for the Allied wounded. . . . Eleanor Roosevelt probably doesn't know yet what insidious plans are being formulated to snare her for several hours at a gala tea to be given in her honor in New York very soon by a distinguished group of male dancers who will talk to her about the Dancer and the Draft. It will be given, of course, provided she can be cornered long enough to be spoken to. . . . Seen on New York's 57th Street, the hub of the ballet social world: Tamara Toumanova, Leon and Hercelia Danielian and William Saroyan, all within a block of each other; one more Armenian and the street would have been roped off and called Little Armenia. . . . The Graff ballet returns to North American shores this week. From Tierra del Fuego to Panama they have been acclaimed for one solid year, a record unmatched by any company in South America. They anticipate some trouble with the immigration department over the passports of the three German subjects in the company. It would be shameful if the beating of war drums should cause these artists to be kept out because of the circumstance of nationality. . . . Ann Freshman and Carmen Amaya meet and recall old times in the Palace Theatre Revue in Paris; Amaya was then an amazing child artist. . . .

After Barton Mumaw's "sold out" concert the nearby Russian Tea Room swarmed with admirers of his who went in to talk it over and over and over. . . . Flower is back at the Park Central, soloing. . . . Paul Haakon and the De Marcos at the Persian Room of the Plaza, cutting their usual swathe. . . . Monte Proser is operating on the Madison Square Garden's face. He is having it altered beyond recognition by any ice-skaters' or hockey-players' dreams. All summer it will resound to the sound of hundreds of rumba bands, if we are to believe the reports, and we do believe them. This festival will have as its purpose the bringing together of the varied yet associated arts that go to make up the amusement world, with special emphasis laid on mass participation. The building will be converted into an air-conditioned tropical pavillion with coconut palms, genuine Tahitian sand and miniature volcanos, as far as we can make out from the stories we hear. . . . A few weeks ago the Association for the Advancement of the Dance under the mentorship of Paul Milton sponsored a showing of *Ballerina* at the Little Carnegie. Each morning at ten, hundreds of kiddies debouched on 57th Street from nearby schools and the suburbs, and each morning a famous guest artist appeared to thrill them. Walter Terry, of the Herald-Tribune, was the M.C. all week and the artists who appeared were Karen Conrad, Irina Baronova, Patricia Bowman, Frederic Franklin, Alexandra Danilova and Marie Jeanne. . . .

Valya Valentinoff commutes between Broadway and Miami Beach burning up the traffic lanes as he goes. . . . Eugene Loring is exploring the irrationalities of the "Beautiful People" with huge success. . . . Dorsha has brought out a book, not about dancing or dancers, of all the things, but on democratic ideology. It is refreshing reading. . . . Also on the new book list is La Meri's forthcoming book on the Gesture Language of the Hindu Dance. Nothing as scholarly or authoritative a work has ever been published before and its introductory notes have been written by the greatest Sanscrit scholar in the world, Dr. Heinrich Zimmer, formerly of the University of Heidelberg. . . . Anton Dolin keeps coming back to see Disney's *Fantasia* until he and it are almost talking to each other. He says he is busy mentally concocting a new dance to Stravinsky's *Rites of Spring*. Dolin plus Stravinsky should result in an unusual production. . . . Jose Limon has had his army draft put off until some time or other and is now able to continue his tour with May O'Donnell. . . . A new Opera company is about to spring to life with plans to produce at the 44th Street Theatre in the Fall. It is backed by any number of socialites and will house the now unemployed Ballet theatre, at least that is what they are expecting to do. Anything could happen before October. . . . Yvonne Patterson has left the Radio City Music Hall Ballet to join the Ballet Caravan going to South America in a few weeks. . . .

Harrison and Fisher will dance at the St. Louis Municipal Opera soon in the *Merry Widow* and *Sweethearts*. After St. Louis they are going to South America, where everybody seems to be going these days, (when shall we ever see Paris again?) because there certainly aren't many places left anywhere for dancers to go. Among this team's numbers, they will show their witty *Amphitryon* 40. . . . Yvette opens at the Copacobana May 8. Grace Drysdale sails for Rio de Janeiro's Copacobana very soon, and if any more Copacobana's open elsewhere they can take the surplus unemployed dancers right off the market. . . . Mata and Hari are current at the Walton Roof in Philadelphia. . . . Sally Rand opened last week at the Latin Quarter in Boston. . . . Jack Cole dancers will be held over at the Chez Paree, in Chicago. . . . Jane Deering is appearing this month at the Troika in Washington.

Recital Notes: Miriam Marmein is on tour in New England. . . . Bhupesh Guha and Sushila Shikari gave a recital-lecture on May 2, emphasizing the folk element in Hindu culture. . . . Eleanor King is soon to appear in a program of informal American dances. . . . On April 20 Tamiris and her group presented new and old songs and dances, including Liberty Song. The program was repeated on April 27. . .

JANE DEERING, *now appearing at the Troika in Washington, D. C.*
Photo: Bruno of Hollywood

DANSEUR

THE STORY OF

MY DANCING DAYS

by JULIAN FRANCESCO

CHAPTER 25

"OFFER SEVENTY-FIVE A WEEK REHEARSALS BEGIN FIRST OF MONTH CABLE AT ONCE IF POSSIBLE TO ACCEPT"

Seventy-five dollars a week! My weekly salary at the Staatsoper averaged about twelve dollars. I was under contract now to remain in Berlin for two more desolate years. After many weary months of longing for a miracle to take me back home the miracle had happened, but too late. It would take another miracle to break my two year contract with the German government.

Rushing with cablegram in hand, I consulted Max Terpis about the possibility of getting a release. He repeated what he had previously told me, "You cannot break a contract with the German government. You would be subject to a state trial. I know how you feel, but you have changed your mind too late."

"I might see Herr Baldkopf in the offices," I suggested.

"He is perhaps the only one who might have enough influence to help you."

No time was lost in presenting my case to Herr Baldkopf. I pleaded with him to help me out of a difficult situation. The influential gentleman promised to see what he could do.

"It will be difficult," he said when I returned to see him again the next day. "It is against the rules of our organization to annul such a contract once it is signed unless there are excellent reasons, such as ill health." With a twinkle in his eye he asked, "You are ill, are you not?"

"Ill? Oh, yes! Herr Baldkopf I'm so homesick that I can never dance again—unless I return to America."

"In that case," sighed Herr Baldkopf with an official air of authority and a sly wink, "we shall grant you a complete release from your pledge to us."

I sent a cablegram to Mrs. Hagenow accepting her offer and asking an advance of two hundred dollars for my return trip to the good old U.S.A. When it arrived and I bid a hasty farewell to my German acquaintances and in less than two weeks stepped off the French steamer "Ile de France" onto the solid ground of New York City.

Then Chicago again!

Back to the old world of the theatre that I knew so well. Upon my arrival I had been informed that Pavley and Oukrainsky had been succeeded as directors of the new Civic Opera Ballet by their former manager, Mrs. Ina Hagenow. Samuel Insull's millions had erected a colossal new Opera building on Wacker Drive. Mrs. Hagenow was sparing no expense in securing the finest dancing talent both at home and abroad for the gala opening season in the elaborate new theatre.

Vecheslav Swoboda had been engaged as premier danseur and balletmaster. Mlle. Yurieva acted as premier danseuse. Among the soloists were many of my old friends of previous years, Harriet Lundgren, Ruth Pryor, Xenia Zarina, Edward Caton and Leon Varkas.

Swoboda and Yurieva were great dancers and I admired them both as artists and as individuals. They were sincerely devoted to their art and to one another. Unlike so many professionals they were simple people, not at all interested in petty intrigue and small gossip.

The first season in the new Opera House opened triumphantly. It was too good to last. Before the season ended the nasty ogre of intrigue lifted its ugly head. Neither Swoboda nor Yurieva could endure underhanded methods. Rather than continue in an atmosphere hostile to them they packed up after a final argument and left for New York City. Edward Caton was installed for the balance of the season to take Swoboda's roles and Muriel Stuart stepped into the place of Yurieva. Swoboda and Yurieva had been kind to me and I was genuinely sorry to see them go.

A cross country tour followed the Chicago season. It turned out to be the tour of tours with everyone (including Mary Garden) in high spirits. We managed to give Mrs. Hagenow the usual amount of trouble with our silly escapades. A happier group might never be found again under one Pullman roof . . . and there was Karen, the spirited organizer of a continual round of gay activities; Edward Caton, the cleverest personality in the dance world today; Streshnev, the Russian boy and his sweetheart Florence who is now Mrs. Streshnev; Alex Fisher, dark and handsome, now famous as Harrison and Fisher; Muriel Stuart, a fascinating international character matching wits with the temperamental Caton; Xenia Zarina, beautiful, exotic Xenia who has since conquered the Orient with her dazzling personality and her dances, who later went to Paris only to find herself stranded in wartorn Europe. And at the top, Mrs. Ina Hagenow, an efficient organizer, an American Diaghilew whose remarkable service to the ballet in America will perhaps never be fully recognized nor appreciated. She remained the guiding hand of the Chicago Opera Ballet for nearly twenty years—until it crashed under her feet with the fall of the Insull Empire. The last time I saw her she remained alone upon the ashes in the great deserted Chicago Civic Opera House, as she said, "picking up odds and ends here and there." . . .

After this hectic season I bought an antique flivver and, with a New York pal, I went into seclusion in the dense virgin forests of North Wisconsin for a summer vacation far from all theatrical tinsel and found real happiness in a little log cabin beside a sparkling pine-bordered lake. In Wausau, a hundred miles away, I opened a School of the Dance to supplement my diminishing savings, driving to the town every week through exciting blizzards and forty-below winter weather. I stayed there five years! Life among simpler people less inclined to sacrifice human qualities for conquest of theatrical fame and fortune has certain advantages, especially for one who has lived more than ten hectic years upon the modern stage. . . .

When Helen Steinman, a prominent Chicago teacher asked me to partner her for several performances at the Chicago World's Fair I agreed. Then Mrs. Hagenow who had been struggling along with a handful of dancers after the collapse of the Civic Opera organization asked me to dance again for her at the "Century of the Dance" a ballet spectacle sponsored by Henry Ford. Edward Caton returned to Chicago to arrange the dances. Part of the old gang were together again.

Early the next Fall I started out from my Northwoods log cabin for a short visit with friends in Chicago. Anticipating an early return I left the cabin door wide open. In Chicago, I suddenly decided to drive to Florida and then to New York City.

I answered a newspaper advertisement for dancers to perform in a new Broadway musical show—along with at least five hundred other New Yorkers who had seen the same ad. I went through a series of daily eliminations to select talent. First day: Stage appearance. Second day: height and physical build. Third day: an audition before Balanchine for dancing ability. The five hundred applicants finally dwindled down to a few dozen. Only eight danseurs were required for the show. Fourth day: A most embarrassing audition to determine singing ability.

I found myself standing on the big stage of the Shubert Theatre with the high moguls of the Broadway show world before me and a crowd of hopeful young chorus boys behind me. I had a premonition of certain disaster if ever I opened my mouth to sing.

"Know any popular songs, buddy?" someone shouted at me.

"Nope," I shouted back defiantly.

"Know the Star Spangled Banner?"

I couldn't say "no" very gracefully to that. I did know the first sentence or two.

"Sing it then!"

"O. K." I agreed weakly. Of course it was awful. I saw the good-humored gentlemen out front smiling broadly while I heard the less discreet applicants in the rear tittering openly.

In spite of my unmusical howling I received a passing grade and when rehearsals started for the Broadway Musical *On Your Toes* I was among the lucky eight who had won acceptance the hard way.

On Your Toes completed over a year of successful performances on Broadway followed by an extensive tour—the first musical show since the World War to achieve such a record. I felt really proud to be a part of it, but when *On Your Toes* finally closed in Washington, D. C., I rushed back to my little log cabin in Northern Wisconsin to close the door that I had so carelessly left open two years before.

THE END.

FIGURES—

And How About Yours?

By **DOROTHY J. SIMONDS**

AND I DON'T mean figures like one and one, or the unbalanced figures in your Winter Budget. I mean that chassis you're wearing. April's bold, optimistic robin shows that Spring is here.

Take heed of that first harbinger of Spring and let your mind stray to your own appearance. Do you look like a streamlined, Deluxe model, or the proverbial "Old Mack Truck"? If the latter, *do something about it, and do it pronto!* You want your Spring outfit to do you justice, and vice versa.

But here, here, I'm wasting my time. I'm addressing people who are interested in dancing and the fun and animation that belongs to the dance-minded. However, there may be friends, mothers of students, office workers, housekeepers, or what have you, who have become a little heedless of exercise and tripping the light fantastic. So I am blowing the cobwebs from that idea you had in the back of your head and urging you to do something about it and join the happy, healthy people who have learned the benefits of regular exercise, and the care-scattering relaxation of dancing, interpretive, tap or ballroom, as your choice may be.

Office work may be your bread-winner, but look what it's doing to your hips! It's stylish to have a wasp waist, no doubt, but not when it looks like a wasp in comparison to your hips.

Bridge may be your fad and fancy, but that too is "doing that thing" to your hips. So let's do something about it!

Inquire of your local dance instructor. No doubt you will find that arrangements can be made for your own private group to take mild limbering and stretching exercises, and perhaps include a 15 minute period of the type of dancing you would enjoy. You'll love it! Twice a week for ten weeks, with perhaps a little secret session at home in a few minutes' spare time and you will not only look, but feel like a new and renovated person. You'll jump into Spring social functions with a new zest, and life will look rosey to you, for your blood will be in circulation, and that's what keeps us young. Hubby, or the boy friend, will be delighted at the change in you, or if you are a mother the youngsters will enjoy seeing you interested in the studio they attend.

I'll wager many of you would never think of missing that weekly trip to the beauty parlor, and yet you never give a thought to the question of whether your figure is trim and well kept. It will aid your beautician in keeping you lovely if your blood is active and your body is in good condition.

And here let me say that perhaps you are one of those people who at some time or another heard of someone injured or made ill from exercising. The truth is that injury could only be caused from *over*-exercise. Please remember that doses and directions are printed on every prescription. Exercise, like anything else, should be given out in correct doses. When blood, muscles and joints have been allowed to become stagnant for years, and then suddenly subjected to an overdose of exercise, it is only natural that the body will cry loudly in rebellion. But if exercise is carefully planned for each individual and gradually increased, it will never be harmful.

So, in picking the studio for your exercise class, be sure that it is one that proportions the exercise correctly, for only in this way will you obtain healthful results. And don't overdo at home yourself, for it is far better to continue the classes longer and obtain results than to try to show a sudden change of weight and commit injury. That old adage holds more than good here. "Slow and steady wins the race."

Check your studio before entering, and follow good advice on exercise as strictly as you would follow your doctor's prescription, for careful and diligent exercise beats all diets and gland inoculations. Take it from one who exercises.

SUNNY RICE, *well-known tap dancer*

CODE OF TERPSICHORE

by CARLO BLASIS

World's supreme authority upon the Ballet.
Published in 1820

With Notes *by* ALFONSO JOSEPHS SHEAFE

***First installment appeared in the Nov. 1936* AMERICAN DANCER**

Continued from April Issue

The numberless traits of genuine comedy with which the writings of this great man abound cannot be too deeply studied. The author of the *"Tartuffe"* and the *"Misanthrope"* is more delicate, elegant, correct, and even more decorous, (at least in his higher comedies) than Goldoni. He is also more universal, learned, and finished than the Italian writer; but the latter seems to surpass him in invention; in Goldoni, there is to be found an astonishing variety of subject and intrigue. He is always true and natural, and appears to paint by inspiration. On whatever subject he is occupied, he treats it with a certain delightful facility; nothing can embarrass or obstruct his course; and the foundation of his ideas appears inexhaustible. Several of his pieces, which have deservedly attained a brilliant celebrity, are founded upon very unimportant subjects. It was, perhaps, this great facility of imitation which gave him a disinclination for correcting and perfecting his comedies, which may, therefore, be regarded rather as sketches than finished pictures; but it may be added, they are the sketches of a great master.

Molière surpasses his rival of Italy in the composition of his pieces, in what may be termed elevated comedy, particularly in his method of writing, and in the energy of his versification. In this department of his art he is infinitely superior to the Italian poet. Goldoni paints with fire and truth, and his humorous scenes are replete with a sly gaiety. His comedies present perfect pictures of vice turned into ridicule, and they are, therefore, always moral. He may, however, be justly reproached with having always represented characters and manners of a vicious description; a peculiarity in which he excels; but he should either have made his comedies universal, or have confined himself to exhibiting the characters, mind, and manners of Italians. He was equal to the task, and Italy might then have been indebted to him for a national comedy. He is an author whose genius is equal to that of the first dramatists, and his works offer to the composer a numerous train of characters, dramatic situations, bright pictures of manners and passions, which may be easily transferred to Ballets of the comic or melodramatic class. From some of Goldoni's pieces, also, may be learned the art of arranging a plot, and raising interest by an adroit progress of the action, without introducing useless episodes or unlooked-for incidents. This is a writer who, possibly, is not always guided by art, but he always follows nature.

The greatest poet of England was created and formed by nature, and for her alone. "In works of art, it is the labor and ingenuity that attract attention; but in those of nature we are astonished by the sublime and prodigious." This passage of Longinus may be applied to Shakespeare; he can only be considered as a prodigy of nature; study contributed little to the formation of his mind. He is great, unequal, sublime, fantastic, like his model—nature; and he who can at once imitate his beauties and avoid his defects, may be regarded as one possessed of a happy discrimination. We might sometimes even suppose that this poet had formed himself upon the Grecian school; for it is well known that, in some ancient tragedies, certain characters were introduced who, by the jocularity of their manners, witticisms, ribaldry and satire, pleasantly broke in upon the monotony that characterizes tragedy, particularly when written by mediocre authors. These interlocutors relieved the audience from that oppressive melancholy attendant upon tragic representation. But when tragedy was brought to perfection, an equal tone was preserved throughout, as it should be. Shakespeare, however, and his followers admitted this medley of tragedy and comedy; and for the sake of a ridiculous variety, they allowed scenes of the most trivial, irrelevant, and extravagant nature; and it must have arisen from a desire to please the depraved taste of the vulgar of that period, that these authors fell into such errors. The plan and distribution of parts in the dramas of him who produced *"Hamlet"* and *"Romeo and Juliet"* form, as it were, an irregular order of architecture; grandeur of design, however, frequently prevails. There is a want of harmony and uniformity of tone; still there is more life and energy in the tragedies of the great English poet than in those of the principal part of French dramatists. There must be a movement of action caused by incident, if it is intended to raise interest or to move the passions. Sterne justly observes on the tragedies of certain French writers, that they resembled *sermons*. Voltaire, also, and D'Alembert tax the French tragedy with a want of action; and Blair is of the same opinion. Tragedy divested of scenic embellishment, and lifeless for want of incident, can engage the attention but slightly, and can awaken no interest. Voltaire availed himself of the good qualities to be found in English dramas, and, with great taste, transferred from the British Aeschylus, the beauties expanded over the tragedies of *"Hamlet," "Othello," "Julius Caesar,"* and some others, into his own productions. It is owing to this acquaintance with the theatres of foreign nations, that he has been enabled to give the drama of France a new, more varied, and more interesting structure. The English have a predilection for the dark and terrible style of writing. The muse they invoke frequently frightens away the graces, and unhappy consequences attend their flight, for the former immediately bedecks herself with the jingling bells of *Momus*.* Such writers may be regarded as the Riberas, the Calabreses, the Rosas, and the Caravages of the stage; Crebillon is weak, and Alfieri is but demi-tragic in comparison with them.

* "A nation of character confessedly gloomy and melancholic, where the enjoyment of society is so difficult of attaining, where men are divided into a species of castes who seldom communicate with each other; such a people require theatrical representations of a peculiar description, perhaps such as are intended for the eye rather than the heart, — something shrewd and witty rather than tender and pathetic.

The more solitary men are, the deeper and stranger are their passions; it is only, therefore, by a representation of these passions in all their power and energy that such can be moved or interested. At Paris, a tragedy whose subject is love is required only to draw tears of tenderness; in London, tragedy is expected to be infuriated with passion and filled with horror. A Frenchman is delighted with the pathos of *"Zayre"*; an Englishman, with the terrible frenzy of *Orosmane*. The haughty *Achille*, raging and menacing to preserve the object of his affection, opposed by the anger of *Agamemnon* and of all Greece, would draw more attention at the theatres of London than the dark and deep dissimulation of the jealous *Eriphile*. Thus it appears, that a study of the theatrical taste of different nations is an excellent means of attaining a knowledge of both individual and national character; indeed, it is almost impossible to be perfectly informed upon such a subject without the aid of the drama."—(*L'Observateur Français a Londres.*)

With respect to English comedy, the same species of remark still holds good. The connoisseurs of England generally require representations and characters to be finished in such a style of extravagance as almost to approach caricature; such productions as those of Molière, Regnard, Destouches, and Goldoni are not conceived with sufficient vigor for the generality of an English public; they prefer a species of nondescript pieces, in which appear characters of the strangest and drollest description, incidents of a most extraordinary nature, and situations conceived with all the grotesque of Scarron.

The *Harlequinades*, or *Pantomimes*, as they are improperly termed, may be cited as a good example of national, comic taste in England; they are truly national, whatever may be said to the contrary, for old and young, rich and poor, the nobility of the boxes, the learned of the pit, and the whole of the middling and lowest classes to be found in the galleries, all universally join in broad laughter at a *Christmas Pantomime*.

Of these farcical extravaganzas the principal characters are, *Harlequin, Columbine, Pantaloon* and *Clown;* with respect to the latter personage, so great is his influence, it seems doubtful whether he or *Harlequin* ought to be considered the hero of the piece. Nothing is left untried to excite both laughter and astonishment; metamorphoses called "tricks," are by the assistance of the most powerful and excellent machinery, carried to a point of perfection unknown both in France and Italy.

BULLETIN

DANCING MASTERS of AMERICA, Inc.

by WALTER U. SOBY

CONVENTION—1941

FINAL preparations are nearly completed for the annual Dancing Masters of America Normal Course and Convention which is to be held at the Hotel Astor, New York City, starting Monday, July 28, and ending Friday, August 8. The two week program arranged includes a Normal Course for the first week, July 28 to August 2, with thirty-six hours of comprehensive study of Ballet, Tap, Ballroom, Acrobatic, Baton Swinging, Novelty Routines, etc. There will be six hours of daily instruction from 10:00 to 1:00 and 2:00 to 5:00 each day for six days. The annual costume display and entertainment will be held Friday evening, August 1.

Catherine Littlefield, of Philadelphia, well-known ballet teacher, will present a twelve hour course in ballet including bar work, ballet technique, combinations and dances. Johnny Mattison of New York will present a six hour progressive group of tap routines. Other teachers include Dorothy Kaiser, novelty routines; Johnny Plaza, acrobatic; Samuel Abdullah, baton swinging; Lawrence Hostetler and A. J. Weber, ballroom dancing. Classes for the Normal Course will be held in the North Ballroom at the Astor. While these annual Normal Courses are primarily established for members of the D. M. of A., non-members are permitted to attend the Normal School as well. The tuition rates have been reduced for this year.

The 58th Annual Convention opens Sunday evening, August 3, with the President's Reception and Ball. The Convention officially opens on Monday morning, August 4, and continues until Friday, August 8. The program consists of seven hours' daily dance instruction of all kinds. The faculty includes Anton Dolin, ballet master; Madame Sonia Serova, children's dances; Jack Dayton, novelty tap routines; Dolores Magwood, baton swinging with tap routines; Alberto Galo, exhibition ballroom; Benjamin B. Lovett, old time dances; Edna R. Passapae, A. J. Weber, Oscar Duryea and others in ballroom instruction.

Business meetings are held each afternoon during Convention Week. One of the outstanding evening events of the Convention will be AMERICAN DANCER Night arranged by Ruth Eleanor Howard, Editor of THE AMERICAN DANCER. Only members, their relatives and assistants are permitted to attend D. M. of A. Conventions. Dance teachers who are not members and who are interested in joining should write to the D. M. of A. headquarters, Hartford, Conn., for complete information.

NATIONAL SURVEY

The official Spring News Bulletin has been mailed to 9,000 dance teachers. Besides giving complete details about membership, the 1941 Normal Course, and the 58th Annual Convention, a request was included for information regarding the number of dance teachers there are in the United States. How many teach ballroom dancing only? How many specialize in Tap or Ballet or both? Return postals were sent with the Bulletin and when all cards are returned, the total result of the survey will be published in THE AMERICAN DANCER.

CONVENTION ATTENDANCE

Those who attend Conventions are primarily members of the D. M. of A.'s affiliated clubs. Each club designates or elects one or two delegates to represent them at the Convention. They are members of the Board of Directors. Meetings are held during Convention Week with the National Officers, of which there are twelve.

The Louisiana Club has a unique way of interesting members in attending Conventions. They hold several functions during the year to raise money to buy round trip railroad fares to the Convention. Already six members have been awarded round trip tickets from New Orleans to New York and return. Hazel Nuss, President of the Louisiana Club, who is also 3rd Vice President of the D. M. of A., writes that besides the six members who have received tickets to New York, several others are planning on attending the Convention this summer.

GARDNER, MISS.

Mrs. Elise Allen Corner, member of the D. M. of A., reports the death of her husband, Jarl Corner, March 28, after an illness of a year and a half.

NATIONAL CAPITOL CLUB

The April meeting of the National Capitol Dance Association was held at the studio of Julia Mildred Harper, Richmond, Va. Miss Harper is President of the Club. Mr. Calvin Meyers taught ballroom work. Miss Harper served a southern style chicken dinner. The next meeting will be held at DMA President Leroy H. Thayer's studio in Washington on Sunday, June 15.

JERSEY CITY

Hans Petersen of Jersey City passed away on Sunday, May 4. He joined the D. M. of A. in 1926. His daughter, Mrs. Evelyn Petersen Prey, is carrying on the business.

ROCHESTER, N. Y.

The Western N. Y. State Council of Dancing Masters held their one-day Spring Convention at the Rochester Club on Sunday, March 30. Virginia Bott Sheer and Robert Klingbeil of Springfield, Ohio, presented a program of Children's Tap and Ballet, Acrobatic Ballet, Intermediate and Advanced Tap and Ballroom Dancing. Dan McGarrity presented the Technique of Baton Twirling. The meeting closed with a dinner and entertainment at the Rochester Club.

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STUDENT AND STUDIO

• NEW YORK, N. Y.—On April 30 La Meri gave a brief lecture-demonstration at her studio on the various aspects of the Hindu divinities. She spoke of myth and legends associated with the gods and goddesses and her lecture was illustrated by members of her experimental group. Siva was danced by Marian Lawrence to the acclaim of an enthusiastic audience and also Litia Namora danced the three aspects of Parvati. The program closed with a dance by the entire group followed by a talk by Ruth St. Denis.

•

On May 3 the students of Lola Bravo will perform at the Master Institute Theatre for a scholarship benefit fund.

•

Thomas Riley and graduates of his classes at the Central Y.W.C.A. will demonstrate Latin-American dances and children's ballroom dancing in the auditorium at 8:30 P.M. May 16. This will be followed by guests joining and accompanying the performers after the demonstration.

•

The Ballet Russe de Monte Carlo had a week off at Easter and where did the company go? They went where the sailor goes for his holiday. They went to classes all week long, and over at Swoboda's we saw draped over the bar, among others, Frederick Franklyn, Chris Volkoff, James Starbuck, Danilova, Roudenko, Krassovska and Rosella Hightower.

•

Mia Slavenska, star of the Monte Carlo Ballet Russe, taught a ballet class at the West Side Y.W.C.A. April 16 to the delight of everyone there.

•

Betty Dorkovich and Ruth Vollmer are conducting a series of Saturday night dances and parties at their studio in town at which some recently appearing artists were Carlos Spaventa and Jerry MacMahon.

•

On Sunday, April 27, the N. Y. Society of Teachers of Dancing had a meeting and luncheon at which officers were elected and a program of ballroom dancing was presented. Among the noted guests present were Lincoln Kirstein, Anton Dolin, Nina Strogonova and Frances Cole.

Top left: Dolores Richardson, eight-year-old dancer of the WINIFRED MAY SCHOOL *in San Francisco. Below top left:* MIA SLAVENSKA *teaching the ballet class as* PHYLLIS MARMEIN'S *guest, at the West Side Y. W. C. A. Above left bottom:* THE STANLY-ABDULLAH TROUPE *appearing at the Shrine Circus performances in Canada and the U. S. Left bottom: Children's class at the* DENIO SCHOOL OF BALLET *at a recent anniversary party in their Rochester, N. Y. studio.*

• DES MOINES, Ia.—The Hiland Studio has presented the unique miniature ballroom team of Patsy Smithson and Jimmy Brynie in various recitals, as well as a benefit program for the Veterans' Hospital in Des Moines.

• BROOKLYN, N. Y.—On May 7, the pupils of Doris F. Weber appeared in a divertissement called the *Whipped-Cream Ballet* at the Brooklyn Academy of Music, the proceeds of which will be applied toward a scholarship fund.

• DETROIT, Mich.—Mr. and Mrs. Nicholas Tsoukalas will suspend their classes for the summer. After their annual recital, June 21, they plan to motor West taking their baby daughter Nikoleta with them. A number of Mr. Tsoukalas' star pupils appeared recently at a War Relief Benefit.

• COLORADO SPRINGS, Colo.—From June 16 to August 8, Hanya Holm and six members of her company will hold a summer session of instruction and dance production at Colorado College.

• BELOIT, Wisc.—On March 21, the "Dancers En Route" namely, Sam Steen, Elizabeth Waters and Linda Locke were the guests of the Jack Wolfram school at a large studio party. Mr. Wolfram motored to Madison to be their guest at their concert at the Wisconsin Union Theatre, after which they all attended a Candlelight Dinner.

• BOSTON, Mass.—Boris Novikoff will present his Russian-American Ballet at Jordan Hall June 14 in memory of Anna Pavlova, for scholarship funds. There will be four ballets: *Russian Fair, Les Sylphides, Roumanian Rhapsody,* and *Unfinished Symphony,* choreography by Novikoff.

• SOUTH ORANGE, N. J.—The annual revue of the Leona Turner School has been postponed to June 6. The revue will be held in the Paper Mill Playhouse in Millburn and will feature pupils from two and a half years of age and up, beside Miss Thelma Haywood, and Bobby Martin.

• QUEBEC, Canada.—The Stanley and Abdallah troupe currently appearing in this city with the Shrine Circus is the only all girl troupe in America doing Pyramid work of the type shown in the photo on this page. They received all their training at the Jack Stanly school from Mr. Sammy Abdallah, the manager of the troupe.

• GRAND RAPIDS, Mich.—This last month marked the 50th anniversary of Miss Calla Travis as a teacher, and was celebrated by press and public with great ceremony. Miss Travis is soon to bring out a book on her life and work.

• HYDE PARK, Mass.—Pupils of the Lilafrances Viles School entertained twice at the island fortresses in Boston Harbor for the army soldiers and selectees. Younger students have been taking part in church, lodge and club benefits.

• ALBANY, N. Y.—Oscar and Gertrude Hallenbeck held their 21st annual recital-revue February 21 at the Albany High School with a cast of 200 pupils. Miss Hallenbeck also appeared in *An Afternoon of the Ballet* at the Albany Academy for Girls April 3.

• PROVIDENCE, R. I. — Larry Simonds of this city will present in his forthcoming annual all-student musical comedy, *Uncle Tom's Cabana,* a group of boys who are doing the "feminine" travesty parts in the production.

CALIFORNIA

• SAN FRANCISCO.—The San Francisco Opera Ballet Company has just completed its second cross-country tour, which took it as far east as Detroit. More than thirty successful concerts were given. Among the ballets presented were *Swan Lake, Coppelia* and *In Vienna.* The company is now rehearsing strenuously for its spring season, to be given with the Berkeley Festival at the Greek Theatre and several concerts at the War Memorial Opera House during April and May. Plans are being formulated for the founding of a permanent Ballet Guild, which will support the company each year during its own San Francisco season.

• LOS ANGELES, Cal.—Frances Bartha, student of Von Laban, is now in Southern California, where she is planning to teach the Von Laban method and also to form an experimental group.

•

Marjorie Belcher, known professionally as Marjorie Bell, and her partner, Louis Hightower, now in *Panama Hattie,* are receiving much publicity for having been the models for Walt Disney's *Dance of the Hours* in which they posed for Hyacinth Hippo and Ben Ali Gator, respectively. Miss Bell first posed for Disney as Snow White and later for the Blue Fairy in *Pinocchio.*

Patsy Smithson and Jimmy Brynie, miniature ballroom team of the HILAND DANCE STUDIO, *Des Moines, Iowa*

•

Willard Moore of the Sutro-Seyler Studio, created the choreography for a dance-opera, *Eleusinia,* based upon Homer's Hymn to Demeter which was presented by the Hollywood Opera Reading Club.

•

Virginia Johnson and her group presented a concert at the Assistance League Playhouse in Hollywood April 21. Miss Johnson is also working on a program by the drama students of Maria Ouspenskaya's school where she teaches movement for drama.

The corps de ballet of the San Francisco Opera Ballet takes a curtain call after a performance of Swan Lake

A Pan-American festival is being planned for Los Angeles headed by Supervisor John Anson Ford, as in this city may be found members of all of the South and Central American countries.

•

Nico and Sid Charisse appeared in a group of Chilean and Spanish dances at a special program sponsored by Los Fiesteros de los Angeles, in honor of the 400th anniversary of the founding of Santiago de Chile April 6.

•

Kay Sheehy, daughter of Thomas Sheehy, has come from Chicago to assist him in his teaching.

Niana Garlit, six-year-old pupil of the SANSONE SCHOOL OF DANCING, *Springfield, Illinois*

Lili Liandre, former member of Martha Graham's group, and later with the Radio City Music Hall Ballet, is teaching movement for drama at the Guy Bates Post Academy, and announces the formation of a Laboratory of Dance where it is planned professional dancers may give performances. The first performance is to be given on May 8.

•

Beeta Sorel, Dutch dancer who gave a command performance before Queen Wilhelmina, has just received her first citizenship papers.

•

Nico Charisse has just completed staging the dances for the Los Angeles performances of *Rose Marie* at the Mason Theatre and has signed a contract to do the numbers for the new San Francisco *Gateway to the Stars.*

•

William Moffa, coach and instructor, announces the signing of Matty King as tap instructor at his studio. Mr. King is now dance director for shorts at Warner Bros. Studios.

•

Patrice Brooks, of the Lester Horton Group, has opened a studio in San Francisco where she will teach the Horton method.

•

Another Los Angeles dancer who has gone to San Francisco to open a new co-operative school is Litia Innis, who has been teaching at the U. of California for several years.

Bobby Martin, talented pupil of the LEONA TURNER SCHOOL OF DANCING, *South Orange, N. J.*

HONOR ROLL

DANCE EVENTS REVIEWED

(*Continued from page* 17)

a lovely style, a lot of charm and personality, good technical equipment and beautifully shaped legs. Her weakest point, however, is her *pirouettes*. Miss Ross has nice turns, easy technique, lovely face and a nice figure. Her movements are broad and flowing. She is a little cool but dances with assurance.

The second part of the program consisted of divertissements danced by Miss Page and Mr. Stone. Together they danced *Liebestod* to music by Wagner, a number with impressive movements; *Night of the Poor,* to the music by Granados, which was rather weak, and *Zephyr and Flora* to the music by Liszt, a comedy number which scored the greatest applause of the performance but which impressed me as too much slap-stick which I think is a dangerous way for dancers to treat their own artistry. Alone, Ruth Page danced *Spanish Dance in Ballet Form* to music by Albeniz (I failed to see whether it was supposed to be funny or serious); *Tropic* to the music of Scott, a well thought out and very well executed number in which she showed a great deal of artistry in interesting movements, mostly on the floor; *Garconette* to the music of Trenet in which, dressed as a young French boy, Miss Page danced jazzingly and rather charmingly to a recorded Chanconette in French.

Bentley Stone danced *Punch Drunk* alone to music by Aborn in which he displayed splendid and artistic comedy. In that number he was at his best. His other solos were: *Dance at Dawn* to music by Sgambati where he proved to be exceedingly agile and graceful, displaying a definite quality of softness in his turns and landing after jumps; *Caballero Stone in 5 Unauthentic Dances* to the music by Miguel Sciutti in which he again proved himself to be extremely well adapted to comedy.

The third and last part of the program was *Chopin in Our Time* to music from Chopin arranged by Owen Haynes with choreography by Ruth Page. It was danced by Miss Page, Miss Ross, Miss Kavan and the ballet, but Mr. Stone did not take part. This number included lyrics and commentations but since the singer and commentator were on the stage they distracted the attention from the dancers. Miss Page's choreography had an interesting thought behind it but it lacked variety of movements. Miss Page has very strong *pointes* and her make up is splendid. She has a nice figure—in fact, she makes a very nice appearance in general—but her dancing next to Miss Ross and Miss Kavan is not to her advantage. The entire program, however, from beginning to end was interesting and full of originality.

●

ROBIN HOOD, *Philharmonic Auditorium, April* 5.

Edwin Strawbridge and his company appeared in the Junior Programs ballet *Robin Hood* for the Southern California continuance fund in a morning matinee.

This program designed for children had "Joop," a talking giraffe, make the introduction, admonish the children in theatre etiquette, question them and receive ringing answers, after which *Robin Hood* unfolded in a charming performance. The chief fault lies in the fact that the "play down" to the children, a mistake often made by adults and quickly sensed and resented by the children. Children much more readily than adults understand pantomime, dumb-show and dance. Perhaps the perceptions of adults are dulled with age, but it is impossible that any child in the audience would not have understood every move of the dancers without the ceaseless drone of the narrator. This is not a criticism of the narrator, Martha Picken, who did a herculean task in running comment and dialogue for an hour and a half.

The choreography, what there was of it, was by Edwin Strawbridge, who also made a very personable Robin Hood, and acquitted himself well in both roles.

Charles Tate made an effective Jester, William Miller a sinister heavy as the Sheriff, and Virginia Miller a very attractive Maid Marion, who danced well in the small opportunity offered her.

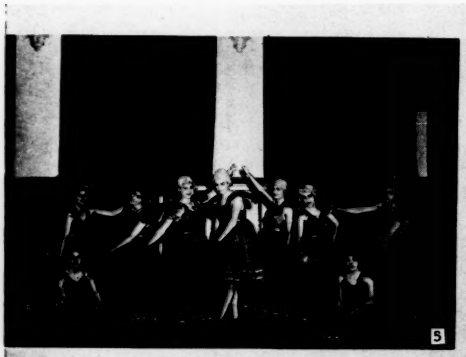
These Junior Programs are splendid educational projects, and they would find their dance programs easily the most popular if they gave them the same thought and variety that they offer in the opera and music programs.

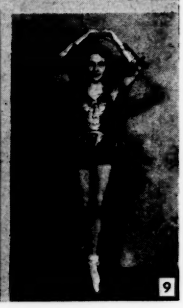
●

VIRGINIA JOHNSON AND COMPANY, *Assistance League Playhouse, April* 21.

Virginia Johnson, assisted by 3 dancers, 2 pianists, a narrator, and a chorus of 4 voices from the orchestra pit, appeared in *The Eternal Heroine,* a "dance drama in multiple acts," within a framework of 6 episodes: (1) Introduction of our Heroine; (2) Heroic Purpose; (3) Our Heroine in Conflict with Self; (4) Our Heroine in Conflict with Place; (5) Our Heroine as Society wishes her to be, and (6) Our Heroine in Conflict with Time.

Above—Joan Benson of the LILLAFRANCES VILES SCHOOL *in Hyde Park, Mass. She appeared in Miss Viles' fifth edition of "Wee Bits." Below—5. Duffy, Solish, Cosentino, Passarelli, O'Connell, Ricci, Varone, Griffin and Zisa, members of the chorus of Uncle Tom's Cabana, a musical presented by the* PROVIDENCE COLLEGE *with the dances directed by* LARRY SIMOND *of the* MODERNISTIC STUDIOS, *Providence, R. I. 6. Peter Ivan Slaby, three-year-old son and pupil of the* PETROFF SLABY SCHOOL, *Milwaukee. 7. Lenore Mae Ventre, Albert Di Antonio, Jr., and Joan L. Maioriello, pupils of the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, performing a Conga tap. 8. Charles Diggins, talented pupil of the* DOUGHERTY SISTERS SCHOOL *of Chester, Penna. 9. Barbara Ann Talbott of the* KITTY MCDOWELL DANCE STUDIO, *Morgantown, W. Va.*





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FLIGHTS BEYOND THE HORIZON

(*Continued from page* 14)

allow the choreographer absolute freedom in the creating of dance design. Hanya Holm is not one to allow herself to be drawn away from the requirements of her theme.

Aside from the constant development of her field in the dance, Hanya Holm feels the necessity of learning everything which the related arts can offer her to make it possible for her to do justice to her theme.

"Lighting," she says, "can defeat you. It can flatten out what you have seen as three-dimensional."

Arch Lauterer said in the Magazine of Art, March 1938: "Light can be thought of as the element in the space defined for the dance. It is not only that it shows the dancer in the right quantity of light at the right time. It is through controlled light that the space is made plastic so that it may be in relation to the action of time. A change in the light is certainly implied if the space is to be constantly related to the movement of the dance, which is itself constant change. The design in the movement of the light, which is produced through change of intensity, direction, color and clarity and diffusion, should evidently proceed from the basic rhythms of the dance as a whole, rather than merely changing with each small passage of movement."

Thus the powerful composition *Trend* invoked the aid of a related art in order to bring it to a dynamic completion.

This year Hanya Holm collaborated with another artist in a very different way. This time she allowed a related art to lead the way for the dance.

Kurt Seligmann, a surrealist painter, supplied the theme and costume designs for *The Golden Fleece,* an alchemistic fantasy. It was symbolic and philosophical in idea. Hanya Holm enjoyed the new experience.

Being humble, as always, she feels that there are some things which she would change as well as some things which she would not change in the work. One thing is evident—such a strange symbolic work should either have a libretto or it should have no program notes at all. For the sake of the average spectator today, a libretto is a good idea.

In the first part of the composition, all the dancers—both male and female—were costumed in reddish brown tights. They wore masks and long golden hair. Egg cups were sitting on their heads. The reddish brown tights and masks symbolized earthiness and equality. The golden hair was, of course, the Golden Fleece. The eggs in the cups were symbolic of life complete in elements but not in maturity.

The second part of the composition had definite characters who danced a general philosophy of life in a fantastic variety of thought.

The Inner Eye was a character like the alchemist who has the full responsibility of the action of the drama.

Mercury was quicksilver, out of which gold is eventually made.

Raven-Phoenix was a bird who appeared first as a Raven which pecks and symbolizes disintegration. Secondly, it appeared as the Phoenix or rebirth.

Saturn was a heavy fellow showing weight.

Cosmic Oven was fire or sun.

Bushel of Wings was air.

Fruit Bearing Tree was symbolic of things that grow.

Sulphur gives form to the disintegrating *Mercury.*

Water was water.

Self Grinding Mill was the earth.

The Serpent symbolized many things such as wisdom or guardian.

The entire work was a colorful and very different fantasy of the behavior and relation of the symbolic characters toward each other.

In one instance: *Cosmic Oven, Water* and *Self Grinding Mill* danced a trio in unison showing the unity of sun, water and earth.

The taking on of such a philosophical work is in keeping with Hanya Holm's character. She is studious and full of curiosity.

What she will tackle next, no one knows. But we may rest assured that it will be in a new direction and will at the same time carry a universal idea—which has always been the substance of her work.

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selected by WILLARD HALL

Note: These records have been carefully selected for teaching purposes. Mr. Hall, who is an authority on ballroom dancing and author of the new book *Bibliography of Social Dancing*, notes the recognized speed in measures for each recording.

COLUMBIA DANCE RECORDS
MARCH, 1941

Speed in Measures	Record and Title	Orchestra
	FOX TROT	
32	OK 6062, Amapola	Les Brown
32	*OK 6063, Breakfast For Two	Ray Herbeck
35	OK 6058, Corn Silk	Dick Jurgens
35	*OK 6076, To Be Continued	Jan Garber
39	*OK 6063, It's Sad, But True	Ray Herbeck
40	*OK 06007, My Adobe Hacienda	Louise Massey
46	OK 6059, Birds of a Feather	Frankie Masters
46	*Col 36006, Broadway Caballero	Horace Heidt
52	*Col 35987, Castilian Troubadours	
54	Col 35997, No Foolin'	Orrin Tucker
56	*Col 36006, Friendly Tavern Polka	Horace Heidt
56	OK 6073, That's My Weakness Now	Tiny Hill
	ONE STEP	
63	*Col 36003, I, Yi, Yi, Yi, Yi	Kay Kyser
69	*OK 6083, I, Yi, Yi, Yi, Yi	Frankie Masters
	WALTZ	
35	*OK 6076, Autumn Showers	Jan Garber
44	*OK 06077, I Left My Heart in Texas	Louise Massey
	POLKA	
66	*OK 16005, Little Brunette Polka	International Rhythm Boys
66	*OK 16005 Merry-Go-Round Polka	International Rhythm Boys
66	*Col 12207F, Sonia	Henry Orzcechowski
66	*Col 12206F, Nathalie Polka	Juke Box Serenaders
68	*Col 12206F, Janina Polka	Juke Box Serenaders
69	*Col 12207F, Edga	Henry Orzcechowski
69	*Col 6091X, Elena	Eduardo Krolikowski
69	*Col 6091X, Polka Gitana	Eduardo Krolikowski
	RUMBA	
33	*Col 6090X, Frenesi	Manuel S. Acuna & Adelina Garcia
35	*Col 6090X, Oyelo Bien	Manuel S. Acuna & Adelina Garcia
44	*Col 35987, Carioca	Castilian Troubadours
	TANGO	
30	*Col 36003, They Met in Rio	Kay Kyser
32	*OK 6083, They Met in Rio	Frankie Masters
	SAMBA	
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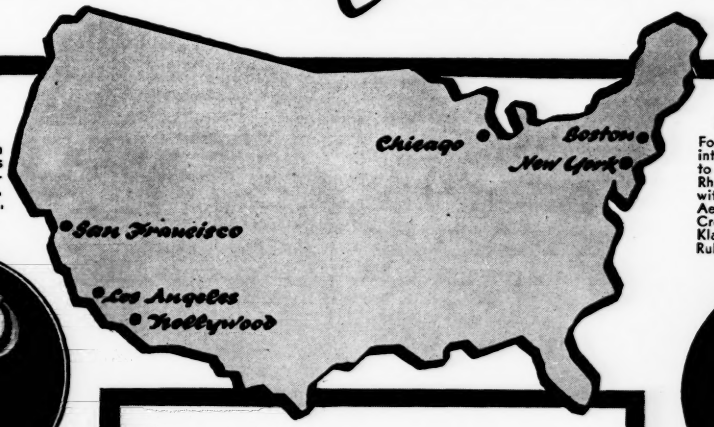

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YOU MUST SEE AMAYA

(*Continued from page* 13)

her and pronounced her "Unequaled anywhere in the world!" Hurok in far off New York heard this, shifted around a bit and considered hard. Upon the heels of this, Stokowski, touring South America with his Youth Orchestra, sent back word by cable and carrier-pigeon that here was a dancer who had "The devil in her body." Hurok considered no more. He cabled an offer to all the Amayas this time.

In December, 1940, they set sail for North America. But not before licking Uncle Sebastian into shape again. He swore they would all drown if they went; in fact, voices came to him in the night telling him so. Indeed, he would rather drown himself, than see them go down to a watery grave with his own eyes. They took him at his word. They drowned him in Argentinian wine, and two days later they carried him aboard, well-soaked and unprotesting, to New York.

They arrived in New York in January and S. Hurok, confronted by sixteen gypsies, stared at them and quivered in every muscle at his own daring in bringing them. They stared back and waited. Then it evolved that there was to be no tour. In fact, nobody knew quite what to do with them. They were offered to Monte Proser for $2,000 a week. The enormity of this sum in itself must have had an exhilarating effect on Monte, who is incidentally the Knight on a White Horse of the swank night-club belt. It is almost a cliche that nobody fails under Monte's banner. He has an instinct for a "sure thing" in entertainment which is as unfailing as an otter hound going straight for an otter. Monte sweated a quart a minute over the prospect of sixteen gypsies sitting around on his Beachcomber stage and shaking their hairpins into the surrounding Zombies. However, he too heard voices in the night telling him what to do. He accepted, groaning loudly as he did so.

Carmen Amaya opened at the Beachcomber in January and they have had to change the battered rugs on the stairs to the club four times since her arrival. And the end is not yet even in sight. The New York press made a Roman holiday out of Carmen. A "natural" like her hasn't struck Broadway in years. She sneezes and makes good copy. She grinds her teeth in a reporter's eye and immediately the front page is cleared of all foreign and domestic news. The boys have, in fact, gone so far in making copy out of her that they've met themselves coming back. They have formed a movement for putting her back in the caves of Albaicin, because she would be so much more colorful if she couldn't read or write, they gleefully figure. The uncolored truth is that she is as literate as a college graduate, and knows more than most.

The Amaya menage, if one can get the Open Sesame to it, is a chapter out of Spanish life that cheers the heart. It is of all places a modest apartment in the West Forties. On entering your face turns a bright green with envy at the sight of something like eight fur coats, handsomely thrown over the furniture, all Carmen's. The coats belonging to her sisters and cousins, added to hers, reach heights unheard of by America's best dressed women who thank God for a mere mink or sable. A banquet is in progress at five o'clock in the afternoon. It probably began when they arose at two and will continue until 4:00 A. M., with only a recess at the club. The air resounds with the unearthly wailing of a Malaguena. Their voices beat the air, and your long-suffering ears shatter to bits by the bombardment of telephone, radio, phonograph and hoarsely gutteral conversation. The room is full of guests and now in, and now out are three or four children whom Carmen embraces passionately at intervals. Of all the family, the children were the first to pick up English, which they talk with a solemn air of pronouncing deathless statements. The brightest and most *simpatico* of these is Antonio, her ten-year-old brother. She tells you proudly there is soon to be another little one. You look at the mother. She is the most inarticulate figure in the room, but the most compelling. No patina of western civilization covers her as it does the others. She is unadorned gypsy. Her hair is sleeked down from the center and on her forehead sits a spit curl. She wears dead black and sits among her people like a queen on her throne. For her mother, whom she adores, Carmen has bought a great estate in Argentina, out of the proceeds of a South American tour. Of all the family, the mother never joins in the ritual of dances. She alone cooks for her beloved family. No one else touches their food. And such food deserves the name of manna. The table staggers under fish and chicken and unimaginably delectable rice. Everyone eats with unashamed gusto, which is the least you can do for such food. Everyone eats, that is, except Carmen, who shows an amazing indisposition to eat at any time and who lives in constant dread of paternal chastisement if she is caught lowering her quota of food for the day. Where she derives the energy for those orgies of rage and ecstasy on the stage is a fine point for speculation; it is certainly not from her food.

The table groans under the weight of the wine which was brought this day as a present by a rich Spanish Marques, who is visiting there. He has seen Carmen in Spain and is her devoted *aficionado*. Sometimes the brothers and sisters spring to their feet and dance or sing as the mood seizes them. This is tribal life in a form probably not seen since the days of Abraham. Their love for one another is patent, unchanging. It would have to be love to permit of their continual living in one another's pockets. They are not a dull or backward race. Their acumen is painfully sharp, and of these the sharpest is the father of Amaya. Of course, no one in the family can ogle like "Pilao," the "hairy one," which is Uncle Sebastian's nickname, but they are all *simpatico* as well as suave. Their daily lives are a round of continual inter-family singing and dancing. They perform at home like they do at the club or the theatre. A visitor there tells you of their recent trip to Washington last month to dance at the White House Press Conference dinner. The publicity agent who escorted them left them at a hotel and cautioned them not to leave until he came to fetch them. When he returned, the room was empty, and, after tearing out handfuls of his hair, he happened to look out the window, and down the street, about a block away were the Amayas, on a Washington street corner, singing and dancing for all the world as though that was the very thing for which they had all been born.

Of all the faces in the family, hers alone bears the stamp of that tortured ugliness with a profound inner beauty that is more satisfying than the mere prettiness of any gypsy Venus. She reflects today that she would have liked to have been pretty like her sisters, but that it would make no essential difference. She cannot make pretty faces when she dances.

Carmen Amaya, the dancer, is transfigured, unspeakable emotion. She appears on the stage, set off by her accompanying guitarists, singers and dancers, a figure of almost frightening magnificence, who dances unto herself, with a ferocity that unseats the placid spectator who has been dreaming over his long Zombie. At first sight it is disturbing to see such savage contortion so close to the naked eye; it scares the uninitiated into embarrassed tittering. They cannot easily cover their fear of this raw emotion, so deep in every human soul, exposed so brutally and at such close range. They laugh nervously; they twist and gape. But they never forget. She has given birth with her untaught, unteachable art to a cult which grows. The rare flower of flamenco dancing has taken root here in a way nobody could have prophesied.

Probably six months from now, after she has been to Hollywood and back, it would not amaze us to find in this country, as in Spain, dolls made in her image, trains and cars named for her, new passionate shades of color called Amaya red, or Amaya purple. She is the germ that brings to new life in every soul that understands, old and withered and long forgotten depths of emotion.

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GISELLE'S BIRTHDAY

(*Continued from page* 11)

of the first act music, but was pleased with the second act, saying that inspiration came to him readily. The novelties he used were passages for 4 harps, another for 2 English horns and 2 bassoons, and the celebrated fugue for the dance of the Wilis, and above all a solo viola for the last *pas* danced by Grisi. He said that Boieldieu and Weber were the only others to write for solo viola. The music unified the dramatic action to an extent not usually found in nineteenth century ballet. Adam also relates how he had advised Gautier not to risk his reputation by placing his name on a ballet libretto, but the author had gone ahead and could be proud of the success which greatly exceeded expectations. Grisi had won the enthusiasm of Paris in this role and the heart of Gautier, but she seems to have preferred her leading man to the poet, although she never remarried after separating from Perrot and his constant rehearsals—rehearsals which were the foundation of her fame. Still Grisi and the poet spent many pleasant hours together even when Grisi began to age, for the dancer was attracted to Gautier's Bohemian way of living.

Giselle, the Romeo and Juliet of ballet, remains one of the half a dozen outstanding ballets in the repertoire. It will probably live another hundred years if ballet itself survives its present crisis. If ballet could produce more works of the calibre of *Giselle,* it would not have to fear extinction as an art. Although present day performances are not identical with those under Coralli's inspired direction, they bring back an era which is very close to the heart of many a balletomane no matter how much he may want and admire recent developments. *Giselle* stimulates our nostalgia at the same time that it unifies theme, music, and dance.

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CHOREOGRAPHIC MUSIC, BY VERNA ARVEY. Published by E. P. Dutton & Co. $3.75. Pp. 523.

Miss Arvey in this distinguished and revolutionary book says the art of the Dance is as yet recordless, as fleeting as the life of the artist who interprets it. This has been the unending plaint of the dancer since memory serves. Music, literature, sculpture, all have concrete expression, but the dancer alone has no way of recording his art except upon empty air, seen only once, gone forever. Since Nijinsky's time, and even before, choreographers have valiantly striven to achieve some form of permanence for choreography, perpetuated on paper instead of in the mind of the dancer.

Miss Arvey in this volume comes very close to the answer to this problem. She writes of music around the world and down the years written for dancers and the specific purpose of creating a new medium for the dancer; choreographic music; music especially adapted to dancers' purposes and notated so that generations of dancers to come need not lose the value and beauties of the best in contemporary choreography.

She opens up a vista of invaluable music which both layman and dancer should and do cherish as rich material. The book is highly colored with narratives about musicians and dancers of today and yesterday; so colorful, indeed, that the reader should find it an engrossing work quite apart from its value as material for the musicologist or student.

This author has had a dual career in music and journalism. She has lectured widely on choreographic music and has given many successful concerts in this country and in South America. She lives in Los Angeles and is a frequent contributor to leading publications in the musical and dance fields. Her articles have often appeared in THE AMERICAN DANCER.

•

From the editor's introduction to the "grand divertissement photographique" this book is crammed with material to excite balletomanes everywhere. Tribute is paid to Poland's contribution to the ballet in poetry by John Masefield, in articles on Polish dancers by Ninette De Valois, Victor Dandre, Cyril Beaumont and La Kschesinska, and in messages of good will by the rival Ballet Russe companies.

In a compendium such as this, it is not surprising to find that the contributions are uneven in quality. Of particular interest, however, is the timely discussion of music for the ballet by Constant Lambert, who pleads for more creative work and greater artistic conscience. Welcome as a reference tool is Philip Richardson's excellent chronology of the ballet in England from 1910 to 1940.

Interspersing these various articles are drawings by Beaton, Benois, Topolski and others including two exquisite sketches by Pavlova. A delightful humorous touch is added by Kay Ambrose in her numerous amusing decorations and in her cartoons on the lunatic fringe of the ballet audience.

As a climax to an already beautiful book is the concluding album of about one hundred ballet protographs—the work of such masters as Gordon Anthony, Baron, and Merlyn Severn. With the exception of Berlyn Severn's contribution these photographs are here published for the first time.

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